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THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 139 DECEMBER 2011

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So to you, and all those who put in the effort, the time, and the dedication it takes to achieve real and lasting success, you have our admiration and our support. We'll see you at the gig.

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A Really Big Show...

OK, I'm going way out on a limb here. I'm going to compare our very own DJ show to a much better known and historically influential entertainment institution: *The Ed Sullivan Show*.

I'm not talking about the actual entertainment offered, although we have a fine assortment of MB Top 200 artists coming to Vegas next February to pay tribute to the DJs who helped launch their careers and who keep reintroducing many of them to new generations of party-goers. Turn to page 22 to hear directly from Shock G of Digital Underground ("The Humpty Dance"), DJ Casper of slide fame, Young MC ("Bust a Move") and some other great performers who will grace the Riviera stage. And we're also celebrating the music of the 1960s—most of which Sullivan helped reach a wider audience—at our welcome party.

No, I'm making the comparison at the level of what we do, year after year, as we bring the best and the brightest to an audience of DJs hungry for success . . . the best education, in the form of seminars, workshops and direct idea sharing between entertainment comrades (turn to page 34 for articles by our presenters) . . . the brightest new gear from industry icons and innovative new companies alike (a list of exhibitors populating **our largest show floor ever** at the Riviera on page 21) . . . and the most positive, energetic party vibe you'll find at any trade show, let alone a DJ-specific one . . . all orchestrated by our very own "Ed Sullivan," none other than long-time show producer, **MB** co-founder, and newly published author, Mike Buonaccorso. Just as the real Ed brought the talent into America's living rooms, week after week, for more than 20 years, Mike has led the Mobile Beat show crew for over a decade and a half in bringing the DJ industry's leading trade show to you.

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Coming immediately after the big music industry and consumer electronics shows, Mobile Beat Las Vegas has become a prime event for manufacturers to debut their new products for DJs at the first end-user show of the year.

Whether you are a solo entertainer or a multi-system operator, MBLV16 will provide you with the knowledge and the products you need to build your business and achieve higher levels of success.

At MBLV16, we present to you the best the industry has to offer, to help you make your own business into "a really big show." Don't miss it!

~ Dan Walsh, Editor-In-Chief

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Satisfied clients can become solid references, but delighted clients are evangelists for you and your mobile entertainment business.

If the best thing that a client can say about you is, "They did OK and I have no complaints," then you have not truly delighted them—and you've likely left money on the table. Do you truly delight your clients? What's the difference anyway? How does it have an impact on revenue? This article addresses these issues and recommends three action tips for success.

SATISFIED VS. DELIGHTED CLIENTS

Your competitors probably brag about their satisfied clients. It's relatively easy to show up on time for the gig, make sure the audience has a good time, and act professionally during the course of the event. That's all basic stuff that the client is paying for and should expect. Any less and they would not be satisfied. (Duh!)

Delighting clients occurs before, during, and after the gig. The experience of working with you and your firm exceeds the minimum and is noticeable to the client as a series of pleasant surprises. Following are examples of exceptional service that delights:

- *In-person meeting to step through the contract details—a signing ceremony. This can be done by phone too.*
- *Specify the contact person for last-minute changes to production details and encourage the client to make special requests.*
- *Re-confirm the date a few days in advance. This is a big confidence-builder for the event planner.*

Delight Your Clients!

WILL THEY PAY MORE FOR FLAWLESS SERVICE?

BY JOHN STIERNBERG •

- *Provide a small gift to the producer, planner, bride and groom, or event host on the day of the show. How about chocolate that is molded in the shape of your company logo?*
- *Send two people to the event: 1) the DJ and 2) the road manager or sound and lights technician. Position the DJ as the entertainer, not the roadie or business person.*
- *Greet guests off-mic (if the situation allows) and ask for song requests. Work the room before the show.*
- *Send a written thank-you note.*
- *Follow up with a phone call to ask if the client would be willing to be a reference.*

DELIGHTED CLIENTS ARE WORTH MORE

Why bother with the extras? There are two primary reasons to strive for delight vs. mere satisfaction. First, it's easier on everyone (you and your staff included) so the show goes better. Second, you make more money. Delighted customers will pay more and will become part of your sales team. They can't wait to brag to their friends, family, and colleagues about how smart they are to have hired you!

**Delighted customers...
can't wait to brag to
their friends, family,
and colleagues about
how smart they are to
have hired you!**

Here's how this translates into money. Let's say that the going rate for a show is \$1,000 (just an example—your rates may vary). Can you charge \$1,250 if you do extra things? Not always.

Some clients need to stick to their budget and make the decision of who to hire based on price. Others want and will pay for a better mobile entertainment experience. Assuming that they have the funds, there are many clients who will step up to the higher price based on a combination of your reputation, your sales approach, and their special needs. Over time, your average fee per gig goes up because delighted clients send you referrals and hire you again at your prevailing rate.

HOW TO PLAN TO DELIGHT

You are likely adding some of the special touches already. In 2012, it will take more to compete effectively (read as "satisfy clients") than ever before. Here are three suggestions for how to plan to delight:

Action Tip 1: Review your sales and client relations process. This starts with the initial contact and carries through the contract administration, the gig itself, and the post-event follow up. Make a checklist of all the elements of the client experience.

Action Tip 2: Rate your past performance. Did you delight or just satisfy? What could you have done better? Get input from key clients, including a range of good and bad gigs. Most people will respond courteously if you ask.

Action Tip 3: Identify opportunities to add value. Unless you are already the top paid act in your market, there are likely to be many little things that you can do differently and better. Remember that clients seldom remember what happened on the night of the show (for a variety of reasons...). They do remember what happened before and after. That's where your biggest opportunities are.

As you complete the three steps above, involve your team as well as past clients. Their insights and creative ideas are valuable.

HERE'S THE POINT...

Satisfied clients may serve as references and may even hire you back. It's the delighted clients that you can bank on in the future. Be sure to implement the Action Tips in sequence: 1) review your process, 2) rate your performance, and 3) identify new opportunities to add value.

Next issue we'll go deeper into equipping your clients to drive business to you. In the meantime, best wishes for success in mobile entertainment in 2012! **ME**



John Stiernberg is founder of Stiernberg Consulting (www.stiernberg.com). His book **Succeeding In Music: Business Chops for Performers and Songwriters** is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com. You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.

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Save Your Voice

VOCAL SURVIVAL SKILLS
FOR YOUTH EVENT PROS

BY ARNOLDO OFFERMAN •

One of the tough things about doing school dances, high energy weddings, or any event where you are on the mic a lot, is saving your voice. This can be especially difficult if you have a homecoming and then a wedding back to back.

This really applies more to events where you're on the mic shouting and hyping the crowd up, such as school events, but the following advice should be taken by every vocal entertainer out there.

I am not a doctor, I just play one on TV, but I have done the research and speak from personal experience. Here are some tips to help save your voice and get a better performance from it!

BEFORE THE SHOW

- Save your voice, talk only when necessary and DON'T shout!
- Warm up! Go on YouTube and look up some vocal warmups. It may feel silly going around as you set up saying "memememememe" "doododododo" "hmmm hmmm hmmm" and so forth, but the performance boost is well worth it!
- Drink plenty of water!
- I won't preach about the obvious, but quit smoking. If you smoke, you clearly have NO idea (or are in major denial) of the damage you are doing to your vocal chords.
- Did you know that clearing your throat is actually bad? It "slams" your chords together, so avoid that.
- Hum (gently) a lot, as this keeps your voice warmed up.

DURING THE PERFORMANCE

- DRINK PLENTY OF WATER. You should take a sip after every announcement.
- Learn to breathe properly. When you speak without enough air, it's called "glottal fry" (makes that creaky voice) and it's BAD for your vocal chords.
- Learn to breathe from your stomach (diaphragm) and not your up-

per lungs when you speak. Your breath control will be better, and your voice will sound a lot "smoother" and less nasal.

- Drink plenty of water (again) AND avoid soda. Yes, I can't say this enough: Your vocal chords vibrate very quickly and need proper lubrication. Only water can provide this. I repeat, only water.
- Learn to "project" your voice, rather than yell or shout. This one is tough, especially at school dances.
- Don't strain your neck; keep it relaxed. It'll keep the chords from stretching or straining themselves.

AFTER THE PERFORMANCE

- Spare your voice. (Don't talk too much!)
- Do those warmup hums to "cool down" your voice.
- Drink plenty of water. (There, I said it again.)

For a recent homecoming, I was sick and my voice was hurting to begin with. Normally one would rest one's voice as much as possible—that didn't happen. The consequence? I had almost no voice the next day. The problem was that I had a bridal show to MC! While I still sounded somewhat like Fran Drescher on the mic, I was still able to communicate and do my job.

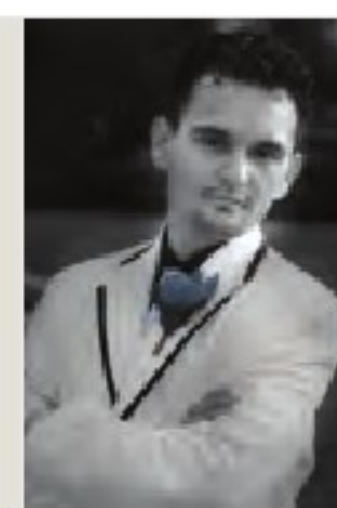
In case of voice emergency, do the following:

- Drink a half-teaspoon of honey with a quarter teaspoon of lemon. Do this every 5-10 minutes for about 30 minutes.
- DRINK PLENTY OF WATER
- Repeat those hum exercises and breathe deeply while doing so.
- Say a prayer; after all, you're trying to defy the laws of physics.

I cannot stress how important it is to drink plenty of water and breathe properly. With everything you say, you should exhale plenty of air without any strain. If you feel comfortable, your voice will be, too.

After all, you can't be an MC when you're mute. **ME**

Arnoldo Offerman specializes in youth events, and is the driving force behind 4 Schools Only, a new division of A Premier Entertainment, in Central Florida (Tampa, Orlando). In the last year, the company has more than doubled its number of clients and their average fee. Find out more at www.4schoolsonly.com, www.apremierentertainment.com and www.arnoldooffermand.com.



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'Tis the Season...

THE MIDWEEK CONCEPT CAN APPLY TO THE ENTIRE "SLOW SEASON" AND BEYOND

BY ROB JOHNSON •

The holiday season is a very interesting time. It runs from middle of November until February in my area. Holiday parties and corporate events are about the only types of things going on during this time. People don't have weddings, due to the unpredictable weather. Some DJs comment that this is their "slow time". Not me. This is Prime Time.

Last year after a very busy holiday season, I was reflecting on some of my events, when it occurred to me that I hadn't done much "DJing" over the last couple of months. I hadn't really been playing music and keeping up on the latest. Upon further consideration, it hit me: I hadn't played ONE SINGLE SONG, personally, for over two months. Many of you would automatically assume I had not

have my utmost respect. I know there are those who do it, but there are A LOT more who don't. Most of us have added other things. Maybe you bought some uplighting. Maybe you added an Atlanta Photobooth from Steve Lynch. (His newest designs are amazing, by the way.) Maybe you do sound reinforcement. The legendary Johnny Dee seems to do quite well in that area. My guess is that you do a lot of things besides playing music. I have discussed many of them in previous articles and at my seminars. It doesn't matter. Do what you love. Do what allows you and your family to live the life YOU CHOOSE.

I was talking to a recent DigiGames customer the other day and I asked him why it took him so long to finally purchase. I had talked to him many times over the last couple of years and he always seemed ready...but never did. His answer made sense: "Before now, I couldn't afford to buy something. I finally decided I couldn't afford NOT to buy something." I got it. He needed to add the opportunity to increase his revenue stream. It makes sense. It doesn't matter if it is game show equipment, uplights or whatever else you may be into. You could become a professional spinner and move to Boston if that works for you. Just consider all your options and go for it.

The holidays can be a stressful time. Bills to pay, gifts to buy. I truly hope that your season is a productive and profitable one. The economy has affected a lot of people. Don't let it overcome you. Overcome IT! Make your own breaks. If you sit around and wait for someone to do it for you, the end result could be disappointing. Since you are reading this magazine I KNOW you are highly intelligent. You showed that by subscribing to *Mobile Beat*. (Merry Christmas Ryan, and thanks for letting me contribute to every issue of your magazine.) We are all very lucky to do what we do and get paid for it. If anyone is really struggling with getting to that next level, I am extending an open invitation to you right now. Get in touch with me and let's brainstorm together to try and find the right fit to help you achieve your goals. My emails are always open. Rob@digigames.com or Rob@musicmandj.com or Rob@thehypnoman.com. Hit me up at which-ever one you want. Until then, keep the midweek money rolling. See you at MBLV16 in 2012. It is going to be awesome this year. **MB**



Rob Johnson has hosted trivia parties and game shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.

Before now, maybe you couldn't afford to expand your entertainment options. Now, you can't afford NOT to.

been very busy. I guess that is all relative. I had in fact done over 20 events and brought in a pretty good income. Over 20 events and not one single song? Conflicting information? Nope. Typical lying DJ? Nope. Male stripper? Have you seen me? Nope. The answer is interactive games: trivia parties and game shows.

I know I usually discuss MIDWEEK MONEY but during your "slow time" you need to make any money you can. Some of these events were midweek but many of them were on weekends. All of them were fun. It still amazes me that I get paid well to go out and have as much fun as I do. No Bridezillas. No Mothers of Bridezilla. No drunk groomsmen. Just a bunch of people looking to have a great time and looking to us to entertain them. What a dream job. When people ask my kids what their dad does they don't say, "He's a DJ." They say "He's an entertainer." I like that. I like having fun and making people laugh. More importantly, I like making money. Midweek money. Saturday money. Any money.

Interactive games and other types of game shows have truly changed my life. I don't know if I would have been able to sustain the income I wanted to earn by being "just a DJ." If you can, you

WHERE DID THE BRIDE AND GROOM FIRST KISS?



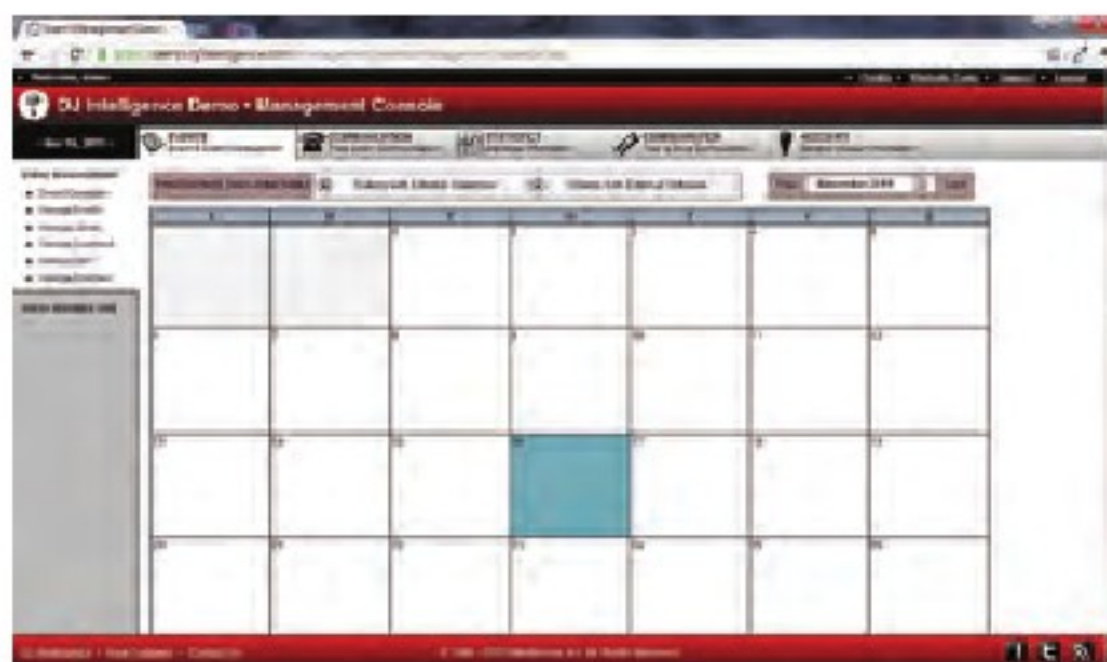
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Hosting Holiday Parties without Music... Rob Johnson of DigiGames says: "Last year I performed over 20 events between December 1 and January 31 and didn't have one person dance at any of the events. Your first thought might be that I must not be a very good DJ. I didn't even play any music for them to dance. In my next article for Mobile Beat I will explain how these events were some of the best events I did all year (see page 12). They were easily the most profitable. The best one was 90 min-

utes long and I used the house PA system at the hotel. My set up was 10 minutes and tear down was less. Not bad for \$2080.00 on a Saturday in December in the middle of nowhere. I look forward to seeing everybody at Mobile Beat in Vegas in 2012. Stop by DigiGames and say hi."

www.digigames.com

CHAUVET

At MBLV16, CHAUVET® DJ introduces mobile performers to their new world standard of Infectious lighting in many contagious ways. CHAUVET® DJ is a proud title sponsor of the main stage where electrifying DJs and musical acts perform accompanied by a spectacular lighting display. CHAUVET® DJ is INviting people to learn more about DJ University—look for an INformative booth at registration—and our INdustry-leading DMX software ShowXpress™ dur-



ing our hands-on seminar. During this educational class, you can learn how to turn any computer or smartphone into a lighting console. At our 20' x 20' booth, INnovative products will meet INTERested DJs, such as our series of LED drapes: MotionDrape™ LED, MotionFacade™ LED and SparkleDrape™ LED—these products will revolutionize your existing rig, updating backdrops and frontboards in a snap. Additionally, check out their new 100% wireless, battery-operated Freedom™ Par and Freedom™ Strip Mini RGB wash lights, the professional dry ice machine, Nimbus™, the Impulse™ 648 LED strobe, and much more! Stay tuned to CHAUVET® DJ's Facebook page for information on their next exciting contest: \$5K Social. See how you can win \$5K in CHAUVET® DJ gear.

www.chauvetlighting.com

Hypnotist Stage Academy

Hypnotist Stage Academy will be presenting a seminar called "Wanted: DJs for Hypnosis Stage Shows." This seminar is loaded with tips, hints and tricks to not



only use hypnosis to sell your current DJ services, but by the power of suggestion we will show you how to sell to your clients like never before.

This seminar is full of information to get you started as a comedy hypnotist. Learn the basics and add hypnosis to your list of services offered to your clients. With little to no investment you can get started right away. This market has little to zero competition but the demand and popularity is very high. Every fairground; school or university and corporate client book comedy hypnosis shows. The earning potential in the next 10 months is here, and the timing perfect. Come to this seminar and learn the secrets of hypnosis and how it can benefit you personally and help your business grow.

www.incrediblehypnotist.com

DJ Companion

DJ Companion will be debuting AT THE SHOW the first new edition of *The DJ Companion Book* in 8 years. The first edition came out in 1997, the second edition in 1999, the third edition was in 2001 and the 4th edition was in 2004. No formal updates had been done since then, though we have gathered a ton of new material.

www.djcompanionrecords.com

DJ Frontboard

DJ Frontboards are all made of aluminum frame with white translucent acrylic for that high resolution of effect. This front-



PSST--HERE'S A TIP ABOUT A COOL PRIZE... THE DJ QUICK TIP CONTEST



WIN A FREE TRIP TO MOBILE BEAT 2013 IN LAS VEGAS FROM

AMERICAN DJ AND MOBILE BEAT MAGAZINE



The DJ Quick Tip Winner will be the special guest at the American DJ Customer Appreciation Party, which has featured performances by stars like Naughty By Nature, Cupid and DJ Kool.

IT'S EASY

Just go to the American DJ Facebook page (facebook.com/americandj), click on the contest tab, and enter your short (100 word) tip on how DJs can raise their game. This can be advice on avoiding on-stage fiascos, working a crowd, getting more bang for your lighting/audio buck – or any other bit of wisdom.

IT'S FUN

Your tip will be posted on the American DJ Facebook page, so the whole world will see how smart you are! Plus, you'll be able to see all the advice that other DJs are giving.

IT'S REWARDING

The winner gets an all-expense paid trip for two to Mobile Beat 2013 in Las Vegas courtesy of American DJ. This includes airfare and hotel and \$200. Plus, there will be nine runners up, who get their choice of any American DJ or American Audio product priced under \$100 retail.

IT'S GOT A DEADLINE

All entries must be received by 5pm Pacific Time, November 20, 2012. Only entries submitted through the ADJ Facebook page considered. Winners announced December 5, 2012.

This contest is open to legal residents of the US who are 18 years of age or older. For complete rules visit: www.americandj.com or www.mobilebeat.com



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"Please take the time to view our photo gallery at the link is below. If you would like more information, please feel free to contact me at info@djfrontboards.com. We value your business and look forward to serving you in the future. Please don't hesitate to get in touch regarding questions you may have. I, and my staff, look forward to hearing from you. Sincerely, David Mata"

www.djfrontboard.com

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Windy City Novelties is pleased to announce free shipping on orders over \$100. Check out our new items at:

www.windycitynovelties.com

ZMobile

Traditional media isn't cutting it anymore because of technology: Devices such as DVRs and iPods have given the consumer tools that enable them to block out advertisements. With email blasting, there's a 90% spam ratio, and even if it does get

through, most people don't have the time to sift through and read 60-100 emails a day. Direct mail and traditional advertising, are all down double digits. This type of advertising isn't reaching people like it used to...The very simple reason is that the consumer isn't there.

Finding where they are, where they spend their time, where they place their attention, is the first simple rule to marketing. But so many DJs are still pushing dollars to places the consumer no longer exists. Today, a majority of your prospects are on their cell phones and social media sites. If you want to find people, pull them in, and keep them in, logic says that if that's where they are, then that's where you need to be communicating with them. It's that simple.

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- Registration at Bridal and Trade Shows
- Mobile Widget on all Websites
- Tag keyword/short code on all existing media
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Visit the ZMobile booth at the 2012 Mobile Beat Show in Las Vegas for more information.

www.zmobileusa.com

Blizzard Lighting

Puck3: Unplugged... Following up on the runaway success of Blizzard Lighting's Puck3® and Puck: Unplugged™ LED fixtures, the Puck3: Unplugged™ features 9* 3-watt TRI color LEDs and a long-life Lithium-Ion battery system with integrated charging and battery maintenance system. Offering a newly redesigned case with additional LED protection, built-in power for Blizzard's wiCICLE™ wireless DMX system and fantastic output in any color, the Puck3: Unplugged™ is a fantastic value at a MAP price of \$399.99. Shipping January, 2012.

wiPAK Blizzard's wiPAK(TM) wireless DMX system offers a wiCICLE(TM) wireless DMX transmitter and receiver in a convenient paired starter pak. Designed for use with any DMX fixture, the wiCICLE adds easy-to-use and reliable 2.4G wireless DMX in seconds! MAP \$279.99. Shipping now.

EclipseDMX EclipseDMX represents a quantum leap forward in lighting control software. Intuitive, powerful and flexible, with an interface designed for easy programming and live playback. Innovative features include native support for touch-screen monitors, flexible MIDI mapping capabilities, wizard-based programming and dozens of built-in motion, RGB and other



effects. EclipseDMX is unlike any other software available at its price point, and includes a rugged, stylish DMX/USB interface. MAP \$399.99, shipping December 10, 2011.

www.blizzardlighting.com



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Master School Dances

School dances are a tough market to break into. You'll often hear stories about cheap schools, tough student crowds, painful music selections, and costly equipment purchases. Well, this is all true, but with proper preparation you can avoid these hiccups and create a successful school dance division for your business.

Let's face it, while they may not be easy, school dances have amazing energy, lots more "DJ toys" than a wedding, and create the opportunity for continued sales directly and indirectly.

But where do you start? What equipment should you look for? What is needed and what can be overkill? How do you market, sell, perform, and follow up? Most importantly, how do you become the market leader?

Master School Dances teaches you to do just that, no matter if you're just starting out or are already doing school dances. Created by Arnoldo Offermann, who runs A Premier Entertainment's school division, 4SchoolsOnly, *Master School Dances* videos are chock full of proven formulas and techniques that you can apply to your business model to excel at schools!

So why waste time? Check it all out, including sample videos and testimonials at the *Master School Dances* website. Make sure to look for the FREE full-length videos to help you market and sell better to schools—and don't forget to mention Mobile Beat!

<http://masterschooldances>

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The National Association of Mobile Entertainers is proud to attend MBLV16 in 2012. Stop by the N.A.M.E. booth to check out N.A.M.E.'s exclusive



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www.djkj.com

American Disc Jockey Association

The ADJA again leads the way for DJs. We are committed to changing public perception of DJs. The ADJA, in another of a series of bold moves to benefit working DJs, has launched a consumer education



initiative to educate consumers about how to hire a DJ. This will be in print, video and other media modalities. It's a major step forward,

as the largest registered trade association for DJs again leads the way. The ADJA is the only DJ association endorsed by The Knot, represented in the ABC Wedding Planner Magazine, and is a Silver Partner with NACE. Nobody is doing more for you, the working DJ, than the ADJA.

The ADJA is the largest and fastest-growing trade association for mobile DJs. The ADJA's #1 goal? We help DJs build and grow their business. We do that by providing exceptional services and benefits. Nobody can match, let alone exceed what the ADJA provides its members. We're the only national DJ organization with real local chapters across the nation. No one can do more to help you build and grow your business than ADJA. Join the ADJA today and begin to reap the benefits of Education,

Networking and Support. Sign up at our booth, online, or call the national office.

www.adja.org

Open Air Photobooth

Open Air Photobooth is proud to be a part of Mobile Beat 2012! For the 4th consecutive year, the Open Air team will be present to display the most current and up-to-date product line. Our goal is to provide the industry-leading event style photobooth! The Open Air Photobooth is compact, easy to setup/operate and has proven to provide excitement and profit at each event. The inventor, Nick Andrews, will also host a seminar to discuss the financial and marketing benefits of adding one or more



Open Air Photobooths to your DJ / entertainment business! The Open Air product line is continually improved upon! Don't miss out on visiting us at Mobile Beat 2012! For immediate information, please visit our website or call us at 805-898-9751.

www.openairphotobooth.com

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American DJ Customer Appreciation Party

Always an essential party of every Mobile Beat Las Vegas DJ Conference, the American DJ Customer Appreciation Party has brought you great performances in the past from Naughty by Nature, Cupid and DJ Kool...This year we are going back to the roots of rap music... ADJ is proud to present mega star recording artists Digital Underground of "The Humpty Dance" fame as headliners at the American DJ Customer Appreciation party on **Tuesday, February 7** at the Mobile Beat Show in Las Vegas. Opening will be Skee-Lo and Paperboy. More info on these awesome, classic hip-hop artist can be found on the following pages. Don't miss this party, which is always off the hook with great music, food, drink and giveaways. Hosted by the inimitable Sparky B!



Hercules Presents MBLV Sixties Party

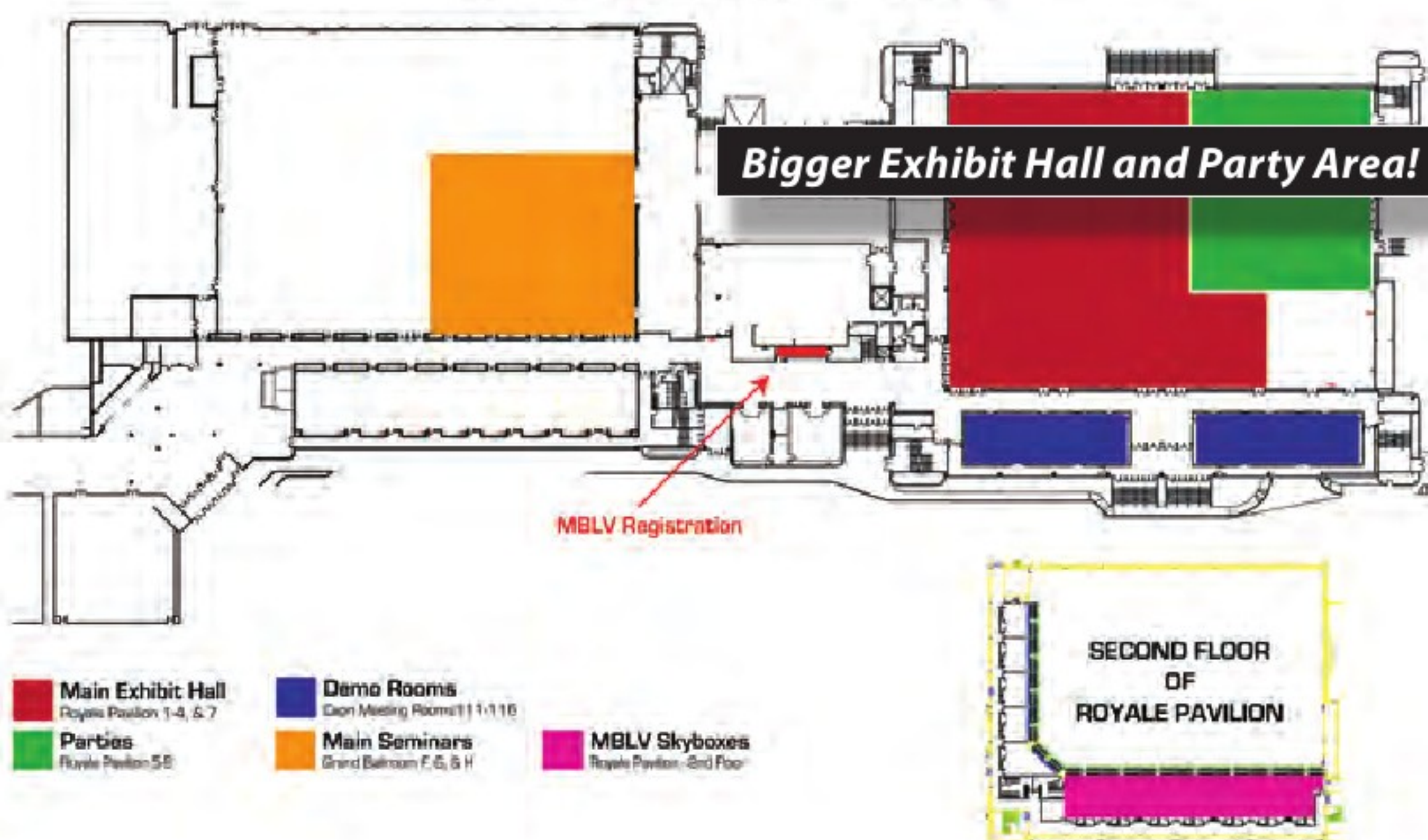
From Motown to the Beatles to Jimi Hendrix, the Sixties saw a wide evolution of musical styles. The music of the 1960s included R&B, Motown, rock, instrumentals, surfing music, songs of protest, even hilarious and crazy songs. Come celebrate them all at this year's MBLV annual Welcoming Night Party, hosted by rockin' Johnny Rozz and sponsored by Hercules.

While there is a tendency to think of the Sixties as a single decade, in terms of music and fashion (or the lack thereof), it can, in fact, be viewed as having two separate and quite distinct parts, with the early years pretty much just modifications of Fifties styles, and the later years exploding into the wild fashion frenzy for which the decade is possibly best remembered. Come dressed in YOUR definition of the period and be eligible to win great prizes, or just come as you are. Joining MC Johnny Rozz in the Riviera Royale Pavillion will be DJ Steve Sharp and DJ Flip.

Don't miss it: **Monday night, February 6, 2012. Doors Open 6:30 P.M.**



RIVIERA FACILITY MAP



Bigger Is Better

MBLV16 Features the Largest Mobile DJ Exhibit Floor of 2012

Mobile Beat's Las Vegas trade show and conference breaks new ground again in 2012 with a LARGER SHOW FOOTPRINT at the Riviera Hotel and Casino. For the 2011 show (MBLVXX) show management had to increase available exhibit space three times! The floor was bursting at the seams, so we are moving to a LARGER MAIN EXHIBIT SPACE for the 2012 show. The result is MORE SPACE FOR EXHIBITS, SEMINARS AND EVENTS, providing a better trade show / conference experience overall.

EXHIBITORS

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DJ Crash Course

Getting the Party Started with Skee-Lo...



Mobile Beat: On behalf of American DJ, we're here with Skee-Lo, who is going to be opening up, along with Paperboy, for Digital Underground at the American DJ Customer Appreciation party at MBLV16. Tell us a little bit about how you got to this point in your career, how you broke in with your big song.

Skee-Lo : Wow. Long story; I'll give you the short version. Well, I started when I was young, when I was a kid on the south side of Chicago. My family were all singers, and they used to harmonize songs late at night... We moved to New York—when I was about 12. I lived there for four years. And it was at a time when hip-hop was really just getting started. Run DMC was on. You had Whodini; you had Afrika Bambaataa; all the original greats. And that's where I learned hip-hop. That's where I absorbed the culture.

And then I came to Cali, and that was like '85, and that's when NWA dropped and the West Coast, and then you had Rodney O and Joe Cooley. And when I saw Ice Cube, that was it for me. I knew I wanted to be a professional rap artist—MC, if you will. And that's how I got into it.

And then I did "I Wish" when I was finishing high school, going into college. I produced my own album. That was the *I Wish* album and "I Wish" song. And the rest is history.

M B: That song kind of autobiographical in some form?

S L: All my songs are autobiographical. Anything that I write about is my life. I've actually lived it...and "I Wish" was some-

Get Down with the Underground

SHOCK G BRINGS THE HUMPTY VIBE TO VEGAS

The American DJ Customer Appreciation party has been an important part of the Mobile Beat show since its earliest days. Here's an exclusive interview with this year's headliner, Shock G of Digital Underground...

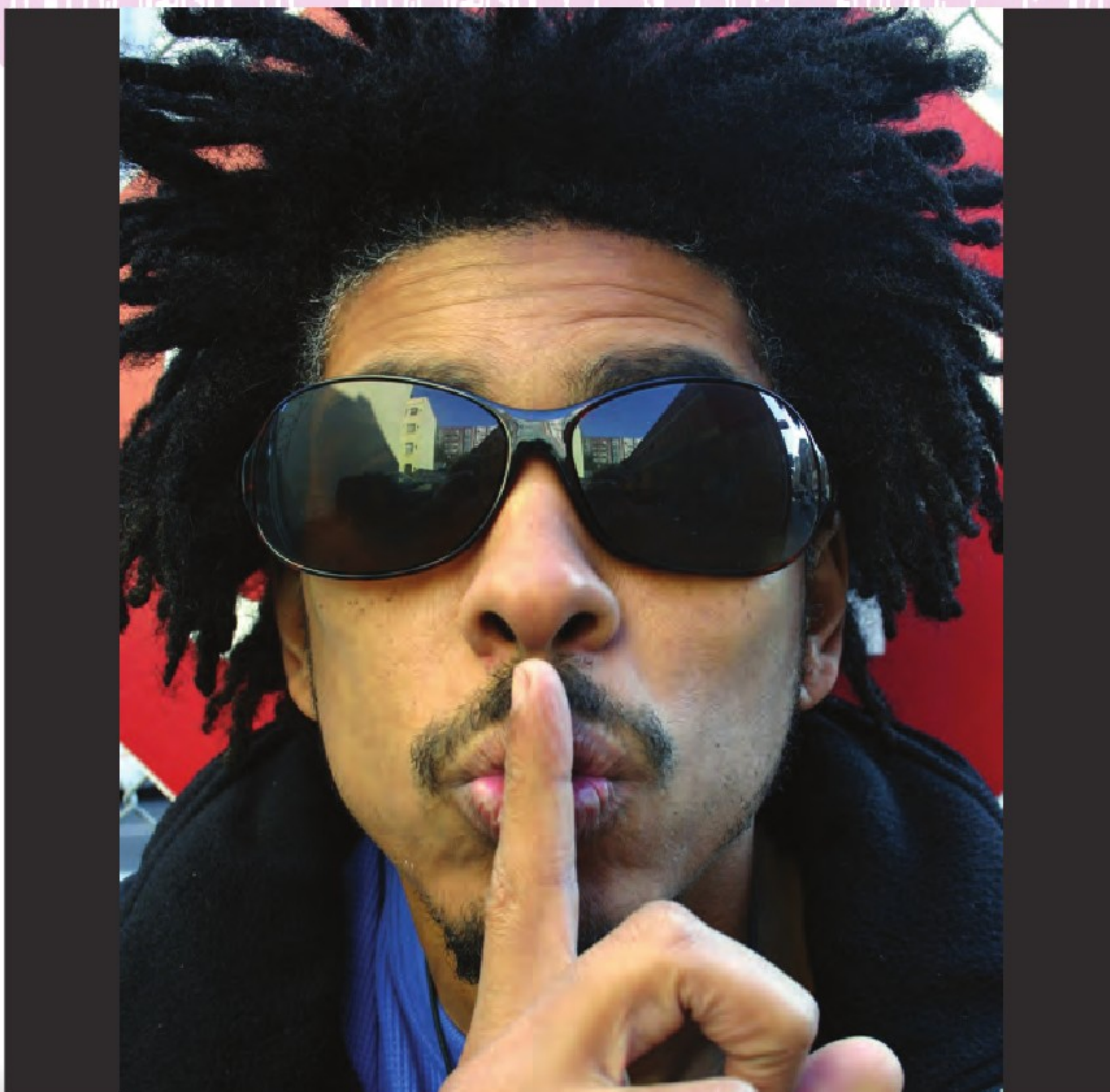
Ryan Burger: Shock G, tell us about yourself and your show.

Shock G: Well, "Piano Man" / Greg Jacobs / "Peanut Hakeem Anafu Washington" / "Humpty Hump" / "Shock-G", yeah, in the flesh, in the flesh....When you see Shock G Three out there or Shock G Trio or Shock G featuring Humpty Hump, they bill it different ways. But whenever you see that, then that's what that show is. Sometimes with Digital Underground

we still go off turntables. Digital Underground is me, Money-B, a hype man, Humpty Hump, maybe some dancers, and a DJ. I mean, maybe me on keys always. But when you see Shock G Trio, it's always the live outfit. And yeah, we bring it straight like that. If I got to go out and do a few Humpty songs, Fuze will play the record, the instrumental, and work off that. But usually I'm behind the keys and I'm triggering the music as I'm doing the vocals...

R B: How did the world find Digital Underground and Shock G? Take us back to the '80s...

S G: I'm going to tell you. '87, "Underwater Rimes" came out. It was



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thing I wrote at a time when I was feeling really down in my life, and it's something that I wrote that made me feel better. And when I performed it for others, they seemed to enjoy it as well. So when it did its thing, it just occurred.

M B: What are things like for you nowadays?

S L: Yeah. Well, right now I've got my new label, Skee-Lo Musik. I've got a ton of new artists coming out next year. I've got the new album, *Fresh Ideas*, which also drops next year, March 2012. And we have a couple singles out from that album right now, "Burnin Up" and "Club Song." And we just shot a video for "Burnin Up," which you can see on YouTube. Just search "Skee-Lo Burnin Up" and it'll come right up, the new video. We're just keeping things rolling, man. Just keeping it right; keeping it real.

M B: Okay. You're going to be performing for a bunch of mobile DJs, club DJs, that kind of scene when you come to the DJ conference out in February in Las Vegas. What should we expect? Obviously I assume you're going to end with "I Wish," but you've got some new stuff, too. So tell us what your performance is going to be like.

S L: Oh, it's going to be very exciting. That's the most I can tell you. I can't guarantee that I'll end with "I Wish," depending on where it is in the lineup...We've been getting good response on the new material. So it's going to be a melting pot: old Skee-Lo, new Skee-Lo. You're going to get some of the really classic joints from the first album and then some future classics from the upcoming album. So it's going to be really nice.

M B: Is there anything else you want people to know about you before they hopefully see you in Vegas?

S L: Yeah. I really love music. I really love doing music for people. I love my fans. And I have great love for the DJs who really make us, the artists. They break the records. You guys—where would we be without you? So for that much, I'm just looking forward to coming to Vegas and having a good time with everybody and doing a great show for you.

our 12." It did about 18,000 in the States, mostly in California. But it did real well overseas. And that's why by the time we got to all around the world, it was hot...When we signed with Tommy Boy, our first single was "Doowutchyalike" – still no album deal, just "Doowutchyalike" single, video. And that got play in the States. It didn't blow huge, but it was a bubble single and it was a single in the streets, you know? And MTV liked it, too. They liked the video; something like #40 in the Top 100 countdown of that year... So that introduced us to the world.

Then we got the album deal based on the success of "Doowutchyalike" with Tommy Boy, and that when we turned in *Sex Packets* with the "Humpty Dance" on it and "Freaks of the Industry" and all that. And that's when we finally blew in the States. So by the time we got to our second album...we had traveled the world so much that we thought we had the right to say we've been all around the world, been all around the world...

You know, music ties people together globally, and that was what made us make that statement. Like, all around the world, it's the same song—music. Like Stevie Wonder said, "Music is the world within itself, and a language we all understand." [Ed. Note: "Sir Duke"] Whoo! If you could go back in a time machine to pre-language, you could still communicate to people through music, even when you couldn't talk to them. I love music.

R B: Where did Humpty come from?

S G: Humpty? Humpty was me imitating – it was on a demo. One of the songs we turned in with "Doowutchyalike," our demo to Tommy Boy Records was "Hip-Hop Dog." And that was me not having another character, imitating the Warner Brothers frog. "Babe, while you feel me, ooh, how you squeeze me, you are my ragtime gal." Remember that Warner Brothers frog, and every time he pulled him onstage he wouldn't sing nothing?

R B: Yeah. He'd get his top hat and his cane and start swinging and every-



thing, wouldn't he?

S G: Yeah...So then, here we have this song called "Doowutchyalike" and the theme—we said, look, let's break all the rules of hip-hop. You're supposed to be serious; let's be funny. You're supposed to not bite, let's bite rhymes. You're supposed to—like, girls are supposed to have respect...just grab 'em in the biscuit. [Laughter] And that was the theme of that song.

So still I didn't have a name for this character yet. It's just what we consider—Money-B used to call it "Shock G on mushrooms"... So here this video comes out and I guess I dressed up crazy for Humpty. We had about five of these noses. We all put them on. But when we were editing the video, that's when we said, yo, the nose works best when you do the voice. So let's just use that for the show. We cut all the footage of Money-B wearing the nose, Jimmy wearing the nose...

Still don't have a name for him yet. So now, we're like two years into me doing that voice. And it wasn't until we were at a radio station somewhere in Berkeley doing an interview— I think it was '94—and we were being interviewed by the Uhuru Maggot, Rickey Vincent. He's the one who wrote that book, *History of Funk*. So we're up in there doing one of our first interviews, and Laura Hynes from the record company calls to make sure

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...and Paperboy



Mobile Beat: Paperboy, tell us a little bit about how you got to this point and your break into the industry.

Paperboy : Well, I was blessed, I guess, with knowing some people young. I don't know if you remember the Sylvers or not, but the lead singer, Foster Sylvers—I had the pleasure of being around these gentlemen...He had told me—he used to like my music a lot; actually, the way I wrote. And he told me...I'm going to let them know about you. So one day these people come knocking at my door, and it just so happened to be the independent label that I signed with...We went into the studio and did "Ditty." And the rest is history.

M B: Yeah. So you're actively going out and doing quick little shows like this all the time? What else keeps you busy?

P B: I do a lot of shows and stuff like this. And I like to give back as well, too. So really just whatever I can do for kids—just for whatever. Hip-hop is still here and I love it...

M B: At this Customer Appreciation Party there's going to be a ton of DJs that have played "Ditty"... What should we expect out of you performing in front of a bunch of disc jockeys?

P B: Live, energetic, laid-back at the same time. I mean, it's me. I don't know. I'm still the "Ditty" guy. That's what's funny. I'm older, but it's like I'm this big young kid or something. I still have a lot of life in me, man. So just the same Paperboy, I guess.

You can hit Paperboy up on Twitter at @paperboyditty, and check out his latest music and info at www.paperboyditty.com.

we made it there on time, to see how it's going, and to make sure we mention certain things...She said, "Hey, the phone is ringing off the hook. The reps are like, y'all got a winner there." She said, "They think the guy with the nose is a whole different person. You got a name for him?" She said it just like that. "You got a name for him?" Like 15 seconds before she said that, Rickey Vincent, the host of the radio station, had just said to Money-B, "Man, you all should be humping. We like this Underground...Man, your stuff be humping." "Humping" was just like saying "crunk" in the Bay Area. It's like, "Man, they get it crunk. That's just banging, son." The word in the '80s was "humping." "Yo, that move was humping." Everybody used to say that. So when he said that to us, "Man, you all be humping," and then in the next breath, she said, "Man, they love him with the nose. You got a name for him?" I was like, "Yeah. Humpty Hump."

And she said, "Humpty Hump. Ha-ha-ha-ha, that's great. I love it. I'm going to get a bio started. I'll talk to y'all on Monday." And it was in that second that Humpty Hump became a different person. And from that point on, we all knew what to do. The whole group would get involved. They'd be like, wait, wait, wait, Humpty wouldn't say that. Maybe he should say this. Or, oh, we're going to be at such-and-such; Humpty needs chicks. Humpty needs girls. Call up what's-their-name and them. And we would call up girls and make sure Humpty was always flanked by at least two superstar-model-looking chicks. Whoo! We were having fun with it.

And from that point on, we just kept the joke and kept it going. And then it got serious. We started hiring doubles to be in the clothes. My little brother was doing it sometimes. Sometimes it was my wife's ex-boyfriend. Sometimes it was a straight-up person we just met on the street and said, gosh, you look like Humpty. Hey, do us a favor. And we would let them be onstage with us on Arsenio, MTV, whatever. It was a fun little thing, man.

R B: I saw on your Shock G website,

there's a little survey saying do you think they're two different people? I guess 15 percent of the people that actually went to your website do think they're two different people. So I mean, I think some of your own fans need to figure out the real story, right?

S G: ...Andy Kaufman, the comedian. He had two or three different characters and the world didn't know. Tony Clifton, the Italian Vegas lounge act singer, Frank Sinatra kind of dude, real burned out, that was actually Andy Kaufman. But nobody knew it. He would never do shows the same...And of course, George Clinton; of course, P-Funk, too; Sir Nose D'Voidoffunk, Starchild, Uncle Jam, Dr. Funkenstein—George Clinton had characters...

R B: You're going to be coming onstage and performing for a bunch of DJs. You couldn't be doing this without your original DJ, DJ Fuze, who is now back with you...we're all looking forward to it.

S G: Don't miss the beginning. A lot of people wait until I'm on stage before they pay attention...the first two or three minutes of the show is DJ Fuze solo and he's doing some amazing turntable tricks.

R B: Fantastic. This February, Las Vegas, Riviera Hotel and Casino, you guys are the number one act; the prime act for us at the American DJ customer appreciation party. I know you're in Vegas now. You're in Vegas pretty regularly, I assume.

S G: Yo, tonight we're playing Larry Flynt's Hustler Club. Yeah, I know; somebody's got to do it.

R B: It's a tough life, yeah. Appreciate you joining me. And if you could pull Humpty Hump out to the front and have him say a couple words and we're out of here.

S G: Yo, this is the original big nose rapper, Edward Ellington Humpty III... Come party with Humpty Hump and Digital Underground so we can get stupid and do what we love. **ME**



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The Slideman Cometh

DJ CASPER COMBINES DANCE FLOOR PROWESS WITH STUDIO SKILLS

Mobile Beat: Here at MB, we're excited that DJ Casper, known for the "Cha Cha Slide" is going to be performing at Mobile Beat Vegas, coming up this February. Casper, tell us a little bit about how you got into this business and how the whole "Cha Cha Slide" came into being.

DJ Casper: Well, the "Cha Cha Slide" itself came to be through—it actually was an aerobic exercise...it wasn't even a dance. And then what I ended up doing was putting a little music to it and taking it out to the clubs. And from there it just blew up as a dance.

M B: And this all happened in Chicagoland, from what I understand.

DJ C: Definitely. It was in Chicago.

M B: So, it got picked up by a major label, and now it's to the point of being played thousands of times every weekend at school dances, weddings, the whole scene.

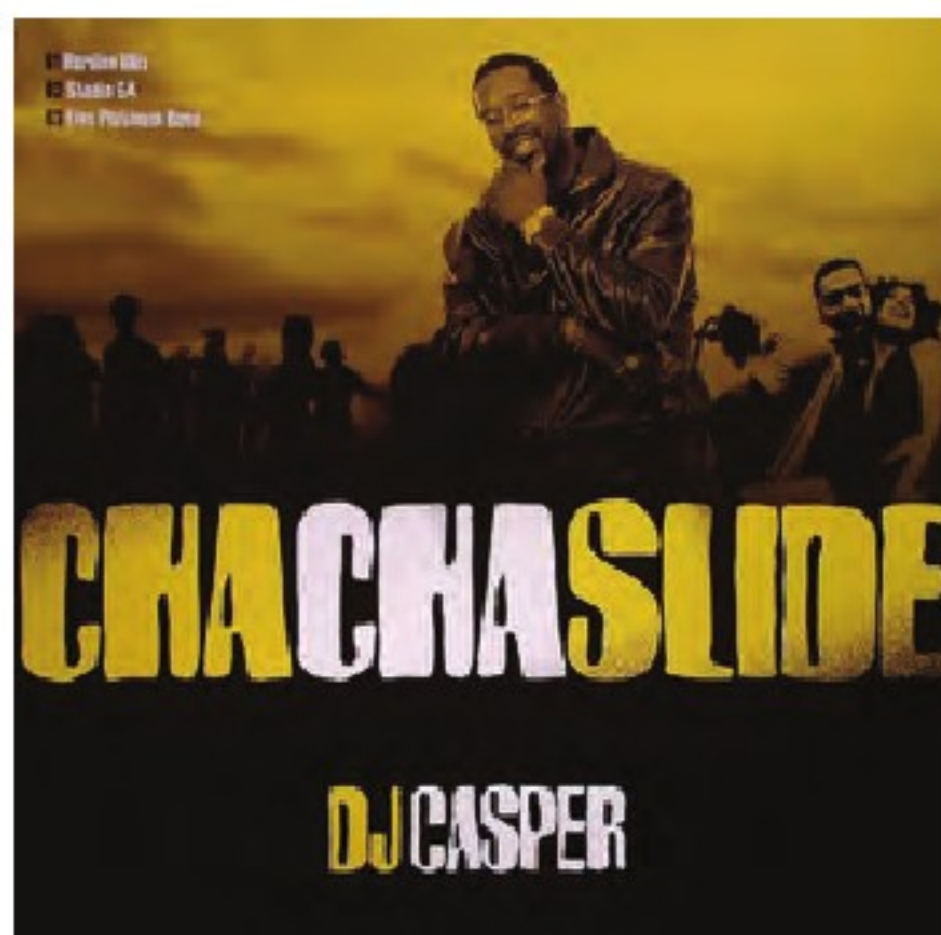
DJ C: Right. All over, even in commercials and different things like that.

M B: But you've got a lot of other music that you like to play when you're actually out gigging...with the same kind of vibe and energy. Tell us a little bit about what the show's going to be like when you're performing for us in Vegas.

DJ C: Well, I have about 10 or 12 different slides, different dances that I play every time I play at a party, because they're exciting and everybody likes to do it. Plus, I have a lot of more energetic music that keeps people moving. And the show itself is up-tempo and high-hitting.

M B: And are you literally DJing and on the mic the whole time, using a headset microphone?

DJ C: Well, technically, when I do a performance I have my dancers and myself. And from there, I have a DJ that plays the music. But this time, coming up in Vegas, I'll be playing my music myself, and I'll be rocking the house.



M B: We put this question to a couple members of The Village People, who previously played at our show: Have you ever been at an event purely as a guest when your song came on?

DJ C: Yeah.

M B: And people have no idea who you are, just sitting there at the table, having your ham sandwich?

DJ C: Exactly. A lot of people know the song but have never put a face with it, unless they've seen the videos and stuff...I watch people do the dance...it's real funny at times because a lot of them don't know who I am, so they're pretty much out there doing what they think is right, and it's not always right. I'll just be laughing. And then after the fact, the people introduce me to the crowd or whatever and they're like, wow, why don't you get up and do it with us?



M B: It's probably like, "I'm there as a guest; give me a break. I'm not always on the clock, you know?"

DJ C: Right, right. Exactly. Because I mean, the best thing to do is to be able to go and sit and just see everybody enjoying the music. And that's love.

M B: It's an infectious vibe of a song, there's no doubt about it. A DJ like me can instruct it, and it's pretty darn easy to do. I don't know how people could be screwing it up. But I guess it happens.

DJ C: Because of certain things, like "Charlie Brown," people don't know what the "Charlie Brown" is.

M B: Now, backing up a little bit on this, I mean, obviously you're a live jock, working off of the energy that's in the room. But what do you work with back in the studio when you're laying tracks together to make the original piece?

DJ C: Well, what I do, I create the dance first. Once I create the dance, then I surround the music around the dance.

M B: Is there anything else that you want all the mobile and club DJs out there to know about the legendary DJ Casper?

DJ C: Hey, just get ready for the new album coming out. It's called, *Let's Do It* with the hot new single on it I call "Head Snapping." It's another line dance. And I've been taking it around Chicago, promoting it, and a lot of people are waiting on it. So hopefully when I get to Las Vegas, we'll be ready to pump that one up, too.

M B: Great. We'll have all the DJs spreading the word from there. They'll get to see it performed in front of them and learn it from the master.

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Young MC's Got It

RAPPER CONTINUES TO BUST A MOVE WITH SONGWRITING SUCCESS

Mobile Beat: We're here with another one of the performers from our entertainment lineup at the Mobile Beat Las Vegas show: the one, the only, Young MC. Tell us a little bit about how you got in the business, some of the paths you're crossed, and get us up to the current time.

Young MC: Well, gosh. I started rapping, it would have been around 1977. I was literally 10 years old, so it was like '77, '78, because it was before "Rapper's Delight" had come out. And I was using records like the original "Walk This Way" and "Good Times" and some of the real old break beats—"Impeach the President" and stuff like that the DJs would appreciate. I was using a lot of those real old break beats, the guys that were DJing for me, to rhyme to.

So I had been doing house parties and things like that. And then 1987, it's after sophomore year at USC and I tried to make some demos with a friend back in New York. And those demos didn't bear any fruit, but we made a connection with a guy we knew at Delicious Vinyl in LA, Matt Ross. And he had a partner, Matt Dike. Both of those guys were DJs, but Matt Dike

was a legendary DJ back in the day in LA. So I rhymed for Mike and Matt over the telephone, and within a week of rhyming for them, they sent me a contract in the mail in September of '87.

M B: Nice day to go to the mailbox and just see that sitting there, wasn't it?

Y MC: Yeah. I mean, obviously you're not going to get the best terms, but it's a record deal. And also, it's at a time before rap really took off. So it's a good thing. It's a really good thing.

So let me see. At that point I started recording... "Bust a Move" was the last record actually recorded. It was recorded January of '89 and came out May of '89. I'd had a couple releases before, local releases: "My Name is Young," "I Let 'Em Know," "Know How," and then "Bust a Move."

And "Bust a Move" pretty much took off. It was on the charts for 40 weeks—this is pre-SoundScan, so that was a legitimate 40 weeks on the charts. It outlasted my second and third singles. I believe it was certified double platinum; definitely cer-



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tified platinum, probably certified double platinum by now. And it has gone down as one of the iconic songs. You can't get away from it.

So I've been pretty much writing and performing and touring ever since, and "Bust a Move" has really been helpful to me, not only with its own uses in terms of licensing with film and TV and video games and commercials and that kind of stuff, but also other songs that I've made that people wouldn't know right offhand have gotten major uses in film and TV and video games and commercials as well. So that's really been a good thing, that I've really been able to take what people know as just one hit and extended that into multiple songs that have generated revenue for me and really helped me maintain a career

M B: I understand you made a movie appearance last year, performing supposedly at a corporate party or something like that?

Y MC: Yeah, at a corporate party in *Up In the Air*. The George Clooney character, the Vera Farmiga character, and the Anna Kendrick character all crash this software party or conference or something like that. But they're having a party and Chemist is on stage DJing and he announces me and I come out and I say a couple things to the crowd and perform the first verse and a half or so of "Bust a Move" with a montage going. It was a pretty great usage for me.

M B: I've seen "Bust A Move" in a Verizon commercial a couple years back. It's shown up in all kinds of places. And the audience that you're going to be performing for, the people that read our magazine are the mobile DJs that, heck, we're still playing it at junior high dances. The kids weren't even alive when the song first hit, but we're still playing it at junior highs and weddings all the time.

Y MC: It's amazing because I'm now—I've done a couple of high school functions this fall, and it's amazing how the kids know. They know "you want it, you got it." And the older people, I can hold out the mike for the older people to recite some of the verse lyrics, but the kids, it's pretty much the hook. But they got that hook down.



M B: Earlier you mentioned "Rapper's Delight." We actually had the Sugarhill Gang a couple years ago on our show, and another person I guess you've done some work for, Tone-Loc. I understand you did some writing for some of his tracks, too?

Y MC: Yes. "Wild Thing" and "Funky Cold Medina."

M B: Oh, wow.

Y MC: I had done the first drafts of both of those and I had writing credit on both of those songs, yes.

M B: So it's without a doubt much more than one song.

Y MC: Definitely. And if you guys are familiar with some music that has hit in the foreign realm, there's a female singer by the name of Anastacia. She had a song called "Not That Kind," which was the title track to her first album. And I was the main writer on that song. That did very well. It didn't do very much in terms of the States, but overseas it was a huge record and she's a big artist over there. That really did well and really helped establish me long-term as a songwriter.

M B: ...You're going to get a chance to meet a lot of DJs and shake some hands of people that are still keeping the music going.

Y MC: ...It'll be great to see the DJs, great to hear their stories and the places that they play stuff. I mean, DJs are in a very interesting position because they get to see people's reaction to certain songs and they can pretty much play what they want, so they can see different reactions from people, as opposed to an artist or a band.

M B: Give us a little bit of a preview as to what your show is like. Can you give us a setlist or do you keep that under wraps?

Y MC: I keep it somewhat under wraps. I mean, you have a pretty good idea what I'm going to close with. But what I've taken to doing over the last couple of years is, instead of going and trying to promote the most recent album, I've literally gone back and taken the best songs from other albums. So not from my first album, but stuff that I've done from then till now, and the stuff that performs best that people react to best, that if people haven't heard they really gravitate to.

And I perform that stuff first so they can get an idea of what I've been doing, and then kind of take it back to the old school and get them into that stuff. But people really respond well to my newer material. And the ironic thing—I'll look and I'll see my iTunes numbers and the songs that I perform in my show I can see a definite bump in the sales for those songs because people had a chance to hear them and they're going to look for them and buy them and appreciate them.

M B: Wow. Very cool. Is there anything else to want us to know about Young MC before we see you in February?

Y MC: It'll just be good to be out there. It'll be a good time, a good party time. And I definitely appreciate what the DJs have done and what the DJs continue to do. Some of my best friends are DJs, and I DJ'd myself actually. When I started rhyming really young and in my teenage years, started DJing, and that really helped in terms of learning production and learning about BPMs and learning about matching samples together and things like that.

So it'll be a good thing. It'll feel like a home crowd. It won't feel like I'm performing for an audience. It'll feel like I'm more performing for friends. **MB**



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BY STEVE BRAZELL •

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OK. I understand what you're selling, how much it costs, and I've even got a pretty good idea what's in it for me. Now the number-one fear for all humans kicks in: the fear of loss. The question pops up: "Why should I believe what you're telling me?"

No one wants to lose money. No one wants to lose face, reputation, time, relationships, or anything else they value. We all want to believe we are making a safe choice. The herd mentality is simple: if I do what everyone else is doing, it must be safe; otherwise so many other people wouldn't do it. I'm always fascinated by how many people pull into only one lane of two lanes that are both turning left. You can't help but second-guess yourself as you slowly pull all the way to the front of the empty lane wondering if they know something you don't.

To get customers over the last hurdle, we need their trust. They need to know we're a safe bet. Sometimes that can be a money-back guarantee, or a free shipping and return policy. Zappos.com does both and completely removes the risk of shopping online. But, more times than not, we want to know that other members of our species have had a good experience with your company, so we want to read reviews and testimonials to see who your other clients are and if they're happy. Review sites like Yelp (www.yelp.com) are becoming more and more important for a company to address in their public relations strategies. It's easier than ever for consumers to do their homework on your product and services, and what other customers are saying about your company is always more believable than what you say about yourself.



Steve Brazell is one of America's top marketing and branding experts. He helps Fortune 500s, start-ups, small-caps, celebrities, and individuals make more money by communicating their brand stories better. Some of his clients include; IBM, Wingate, Century 21, Kevin Costner, Coldwell Banker, Keyshawn Johnson, Warner Brothers and Walt Disney. He is the founder of Hitman, Inc., a Competition Removal™ firm with offices in New York and Vegas, and the author of *Clear! The Simple Guide to Keeping Your Business Alive and Kicking*.

REVIEW REALITY

After moving to New York City, my wife and I would research restaurants, salons, vets, clubs, car services, electricians, and laundry services, just to name a few, by reading reviews online. The majority of our decisions about who we would give our business to came from a combination of online reviews and asking our neighbors and friends.

In today's world, everyone is a critic. It used to be that if you owned a restaurant, you kept your eyes peeled for the city food critic to come and dine at your establishment. Now anyone who dines can quickly post a review of your restaurant online for all to read, and

One important way for you to differentiate yourself from the herd is to give reasons for your clients to believe what you're saying about yourself.

people are reading them. When we plan travel, if we read several poor reviews about a hotel it will dissuade us from booking a room there.

For mobile professionals, having your clients sing your praises is more important than ever. Unfortunately, most DJs don't do a good job of branding and are becoming commodities—still in demand but only differentiated by price. One important way for you to differentiate yourself from the herd is to give reasons for your clients to believe what you're saying about yourself. (And of course you should be saying amazing things about you and your company.) Make sure you're getting testimonials from your happy customers. Get industry press. Get mentions. The more potential customers hear and see positive press, the more likely they are to believe you and want to hire you.

Good press, company blogs, and managing review sites are all important strategies to incorporate in a successful ongoing public relations campaign. As the media continues to move "social," what others say about you will play a bigger role. If you're making promises, as long as your customers and critics back you up, I'll believe you.

I want reasons to believe you. Make sure you give me authentic ones.

Clear takeaway: List three outside authorities who have endorsed your product. If you don't have at least three, review your customer list and find believable authorities who will provide testimonials. And make sure (if appropriate) you're listed on sites like Yelp, Insider Pages, Bing Local, City Search, Google Maps, Yahoo Local, and Merchant Circle. **MB**

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Video Mashup Landmines

HOW THE MUSIC BIZ FEELS ABOUT THEM AND WHAT DJs CAN DO TO STAY OUT OF COURT

BY MOSES AVALON •

Mashups! For any modern video DJ the word “mashup” spells both delight and danger. Everyone agrees they are the logical extension of the mobile music art form, but they can also get you a nasty letter from one of the Big Content trade groups.

It seems horribly unfair that many DJs, who would prefer recognition to money, are creating some of the most creative innovations on their laptops while riding commuter trains, and then finding themselves needing to learn copyright law.

But even years later, the echo reverberates from the DJ Drama arrest in 2007, when a popular spinner was raided by the Justice Department, along with the RIAA, for making and distributing mashups. Many are still scratching their heads about where the line is drawn between freedom of expression and copyright infringement.

THE BEFORE TIME

Once upon a time, before Al Gore invented the internet, the law was far more amenable to creators of new art that drew upon previous creations. The law read that when using a piece of someone else’s work to create a new work, in order for infringement to occur the use itself must be “substan-

tially similar,” or be a “substantial amount.” In the past, the quality of the new work was never considered, only the quantity (how much did you use?), and, to some degree, the character (is the use defamatory, etc.?).

But several cases in recent years, the most notorious of which is one involving the Beastie Boys, saw judges interpreting the law far more strictly. In this decision, even the slightest use was infringement, no matter how insignificant or how little it reminded you of the work being mashed. This was a great day for content distributors (or so they thought)—and a very bad day for the First Amendment. This decision has yet to be overturned, but many artists are hopeful.

So what are DJs (or VJs, as it were) to do? A few thoughts...

GET A LICENSE

If you have a great idea for a pop mashup, approach the label(s) who have branded the artists with a demo version. They love free publicity and they will likely give, at the very least, tacit approval for your mashup, as long as you keep it clean and do not attempt to distribute the product behind their back.

Brad Buckles, Executive Vice President of Anti-Piracy for the RIAA told me in an email, “There is no standard [mashup] license as such. But I am unaware of there ever being a problem with mashups being made for performance purposes, only

when they are converted to commercial distribution.”

He confirmed that labels do see the value in unauthorized mashups but qualified with a caveat, “This does not mean that mashups can be made using anything a DJ wants and be reproduced and sold in massive quantities.”

WHAT ABOUT FAIR USE?

Yes, what about it. “Fair use”—those two little words are the foundation of almost every copyright infringement defense. Those two words have built mansions for copyright lawyers and sent unsuspecting DJs, parents and students to court.

The first thing that must be understood is that fair use is a defense, not a political position. When you are accused of infringement, you can assert the “fair use defense,” but it’s not a simple argument. There are several standards that must be met, all of which have many arbitrary factors that can get your defense tossed out of court, leaving you standing naked with the “I was ignorant of the law” defense (which is disallowed), or the “everyone is doing it,” defense (which never works—unless you are a Wall Street investment banker selling exotic derivatives to blue collar workers who are buying junk investments with retirement money. But don’t get me started on that...)

It’s probably true that mashup videos, like re-mixes, are legal as long as the parts you borrow to make your creation are: Poking fun at the subject of themselves. (Shoot the message, not the messenger) Each clip is not so long that you find yourself “enjoying” it as you would if you were just watching the clip. Arranged in a way that creates a new message that is similar to, but not exactly like the clip’s original message. Is not rude or defamatory to the original work in any way. (i.e., don’t photoshop bigger boobs on Taylor Swift)

Simple, right?



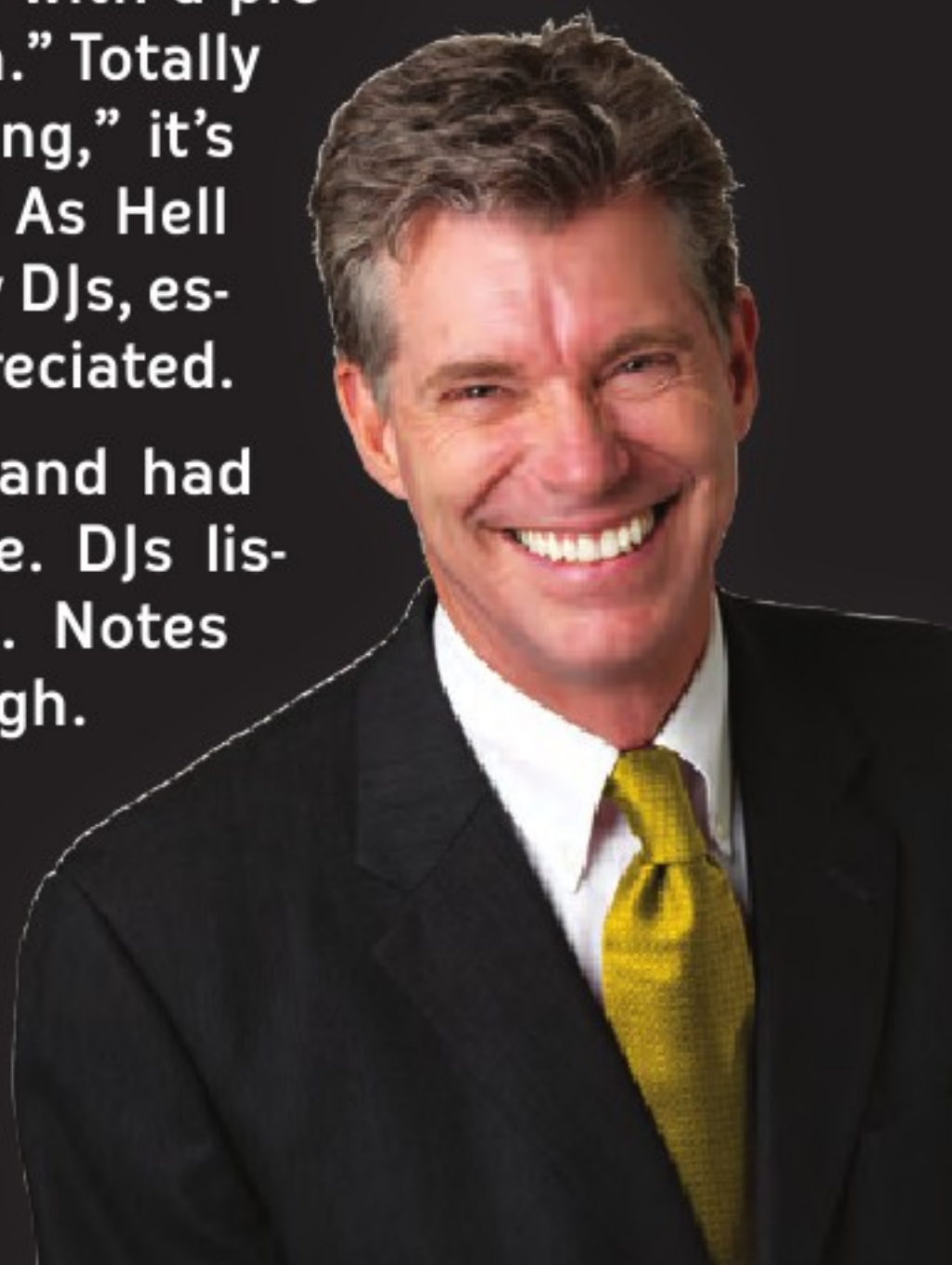
*Moses Avalon is one of the top music business experts in the country. During 30 years in the business, he has focused on helping artists protect their rights. His top-selling books, **Million Dollar Mistakes** and **Confessions of a Record Producer** are required reading in over 50 music business courses, including those at UCLA and NYU. His latest book is **100 Answers to 50 Questions on the Music Business**. A wealth of music industry info, resources and commentary can be found at www.MosesAvalon.com and his blog, **Moses Supposes**.*

Call It a Tuesday Triple Header

Mark Ferrell returns to the Mobile Beat seminar lineup after his 2011 national tour, with a presentation entitled "Shout of Mouth." Totally different from last year's "One Song," it's more along the lines of "I'm Mad As Hell and YOU Should Be too!" at the way DJs, especially wedding DJs, are underappreciated.

DJ Ron Michaels saw a preview, and had this to say about it: "Mark spoke. DJs listened. You could hear a pin drop. Notes were taken. Emotions were high. Mark brought his sledgehammer. There was an air of urgency. It was a wake up call to all."

Don't miss this powerful presentation by one of the DJ industry most articulate advocates.



ENFORCEMENT

Some in the trade argue that labels are cruel about coming after DJs, because they don't even want to get paid for these "works." They imply that there is no profit in mashups for them and thus the "fair use" defense. But this is a disingenuous position on their part. DJs bill clients for their time but also for any extra gear needed for a video set up at a party or club can add as much as 130% to the billables. DJ Toad said in a 2007 *Mobile Beat* interview that key advantage to having video is you "make more money...You can sell the video screens, projectors, videos and everything else that comes with it."*

Labels are not stupid. They know a profit center when they see one. But in many cases, they will turn a blind eye as long as the DJ has followed the unwritten and unspoken rules.

Brad Buckles, wrote to me that "The problems arise where the production and distribution of mix tapes moves to large-scale commercial operations, using the most popular tracks of the most popular artists without permission. Notably in the

case of DJ Drama, he eventually entered into a plea agreement that, among other things, included producing a PSA about not using the sound recordings of others with their approval."

Compromise must be reached if we are to say with a straight face that we live in a free society. If the strictest of interpretations continues this trend, we may soon find ourselves in a world where everything is protected by a circled letter C and nothing new can be created, with rare exception. This will not be in the interests of content companies, because it will mean a freeze on new product.

If you've studied literature, you know that even Shakespeare stole from historical texts for his plays. Can you imagine a scenario where he's sued by the Queen of England because his play's story bears close resemblance to the historical archives in her library?

It sounds absurd, but something like it could happen if, as a society, we are not careful. **MB**

*http://www.djtoad.com/djtoad.com/Mobile_Beat_Magazine_Article_DJ_Toad_Cincinnati_2010.html

A good link about Fair Use:

<http://www.teachingcopyright.org/curriculum/hs/3>



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What Song Are You Playing Next?

BY JIM CERONE, *THE PERFECT HOST* •

The dream is always the same. You're trying to run, but you're not sure why. You can't seem to get control of your arms and legs. The harder you try, the slower you go. At the same time that you realize you're not running very fast, it also occurs to you that you're hearing... nothing. Total, complete, deafening...silence.

That's about the time you sit bolt upright in your bed, drenched in sweat, knowing you're going to get fired by your boss because you're in the middle of a radio show and you've just allowed—DEAD AIR!

When we're playing music "live" at someone's wedding, party or corporate event as a mobile DJ, and we accidentally allow dead air, the reaction from the crowd is instantaneous.

Anyone who has ever worked in radio has had the same "dead air" dream. It's drilled into you from the beginning, even before they ever let you sit behind a control board, that allowing dead air is the deadliest sin you can commit in radio.

In a radio station, everyone, from the general manager to the sales staff to the secretaries, has highly developed ears like radar dishes that immediately zero in on the smallest millisecond of silence. When that silence stretches from 1 second to 2, people begin to rise up out of their chairs in unison. If the silence reaches 3 seconds, the crowd will gallop toward the studio door like a pack of wild dogs unleashed from their pens—the leanest, strongest animals out front—the lame, the old, the sickly left behind to howl "Dead air!" while simultaneously disparaging your mother's good name.

As mobile DJs, we feel a similar sensation but in a slightly different way. While watching the needle go around the last grooves of a vinyl record, or seeing the spool of cassette tape reach the very end, or witnessing the CD player clock countdown to the last

seconds, we may experience "brain freeze" because we're simply unable to figure out what song to play next!

A radio DJ may not get immediate feedback from their listeners. But when we're playing music "live" at someone's wedding, party or corporate event as a mobile DJ, and we accidentally allow dead air, the reaction from the crowd is instantaneous. We see, feel and hear it all at once. All conversation stops and you can hear a pin drop. People who were dancing suddenly freeze in place like statues. Every head in the crowd whips our way and we can feel every eye fall upon us.

RAISED ON RADIO

How do you decide what song to play after this one? What thought-process do you go through to narrow down your choices? Where can you learn the tips and tricks that will prevent you from having a mobile DJ brain freeze nightmare?

Thankfully, we can adapt many of the rules of radio programming to improve our mobile DJ music selections. For the longest time, I didn't realize that I was unconsciously using all of the techniques I learned in my 20-year career as a radio Music Director to pick the songs at my mobile DJ events. The formal training I received became so ingrained that during a wedding I would automatically put songs in a certain order based on the combination of art and science that I was taught.

At my seminars for Mobile Beat Vegas in 2012, you'll learn these Top 10 secrets to creating "Perfect Music Programming." Whether you're playing music for cocktails, dinner or dancing—at a wedding, birthday party or corporate event—these concepts will help you easily look at a stack of music and quickly put it into a logical play list that flows smoothly and keeps every guest involved and entertained. See you in Vegas! **MB**

Jim Cerone's seminar, "Perfect Music Programming—Cocktails, Dinner & Dancing," will be presented in two parts, based on Jim's programming skills from 20 years as a radio Music Director. After this presentation, you'll understand why cocktail and dinner music are so important. You'll discover the radio "Rule of Three." When it's over, you'll know the Top 10 Secrets to creating Perfect Music Programming.



Why Multi? Why Multi? Why Multi?

BY MICHAEL WALTER •

When I spend any time on the industry chat boards or at DJ conferences I often feel like I'm defending the concept of growing your mobile DJ company and adding what I call "depth" (more and more talent and systems).

Multi-ops get a bad rap sometimes, so it's easy to just dismiss us all as gig whores who undercut everyone in the market and send out second- or third-rate talent to further water down our industry. While there are some multi-ops that operate this way, there are also plenty who do not.

So why does this reputation exist? Because of the fact that there are some companies that work this way, I think the reputation is fostered by many single operators or smaller multi-op outfits (two or three systems) who are happy where they are and don't want to take the time and energy and effort to grow their companies. So instead of saying that and risking sounding lazy or overly content, they'll throw mud at the idea and say things like, "It's impossible to get that big and maintain quality."

It is my contention, based on much personal experience, that it IS most definitely possible. But once you clear the hurdle of "Is this possible?" then you are faced with the next dilemma: "Does this make sense?" And I'm here to tell you "Yes," it does. It makes great business sense for many different reasons:

- *You make more money on the days you are booked because instead of turning work away you can book another one of your DJs.*
- *You have the ability to make money when you aren't personally working (imagine taking a Saturday night off!)*
- *Referrals increase because your company name is in front of so many more people every weekend.*
- *Vendor referrals increase because more industry people (banquet staff, photographers, etc) will see your DJs every weekend.*
- *You will build a company that can actually be sold someday because it doesn't rely solely on you for everything.*

Obviously points three and four depend on one important factor: Your DJs being great. If you don't recruit and train properly and have some strategy for keeping your staff motivated and at its best, then the referrals will dry up and the vendor exposure can actually become a liability. But assuming you keep your eye on quality, your multi-op can take on a momentum of its own.

Marketing becomes less and less important as you grow, because direct referrals (which we all know are the best sales calls to receive) increase as your number of events increase. It becomes a numbers game. Perform at three events in a weekend, generate six referrals. Perform at 15 events in a weekend, generate 30 referrals. It not only makes sense—it's inevitable.

So, if you are a single-op who just can't get over the hump of allowing someone to represent your good name, or if you are a multi-op who has hit a plateau and can't seem to add another DJ to your roster, I hope my seminar in Las Vegas will give you both the motivation to expand, and the knowledge and experience to

Marketing becomes less and less important as you grow, because direct referrals (which we all know are the best sales calls to receive) increase as your number of events increase.

do it correctly. There was a time that I came very close to shutting down my company—to truly forgetting about being a multi-op—because I didn't think it was possible to find good, honest and loyal employees. I came this close, but I decided to keep going. And the things I've learned, not only about this business, but about human nature and about myself as well, have helped me become very successful. I hope these experiences do the same for you. **ME**

Mike Walter presents
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Training, Marketing and
Sales & Managing."**

Mike is back with his most complete seminar to date. All new material with tips and advice for the Multi-Op of any size and experience. As always, Mike will offer a fast-paced, information-packed seminar that will cover recruitment tips as well as selling and marketing advice.



Locating the Client Meeting

BY MATT BLANK •

One of the most difficult parts of a client meeting occurs within the first five minutes. First impressions, establishing rapport, and evoking excitement are all aspects that the client will judge you on immediately.

So, understanding that you have to overcome the hardest part of the meeting first, you should do everything you can prior to the meeting to make it easier on yourself.

The location of the meeting plays a vital role in how what I call Phase 1 will begin. One cannot influence another's comfort zones without being aware of his/her surroundings. The three most popular locations to have the initial meeting are the DJ's office, a neutral setting, or the client's home. Let's quickly describe the social situations of all three to help make you aware of some factors that you may be missing.

At Your Office. In my opinion this location is the best because it is your "home base" and allows you to do several things prior to the meeting. By taking advantage of your ability to alter the surroundings, you can make the client feel more comfortable with the setting immediately. Ensuring that the office is lit well, is clean, has a distinctly pleasant odor, and is com-

fortable, helps you establish rapport with the client the minute they walk through the door. Similar to when you would host a party at your home or have your parents over for dinner you want your office to be a representation of you.

Your client will notice the work you put in to ensure that they feel comfortable during the meeting itself.

TIP: Have a small refrigerator in the front (with a clear front) and offer them a drink upon their arrival. Having a variety of beverages from Water, Soda, Beer, Wine, and a Novelty drink helps make them feel comfortable and break the ice. I use YooHoo as my novelty drink as it gets the client to laugh right away, showing a small fraction of my personality.

A Neutral Setting. If you work out of your home and do not feel comfortable having clients there, I would recommend a small coffee shop, or even better, their chosen reception facility (if close). A coffee shop automatically has assumptions with it. It should be a quiet, comfortable place that will still give you a few ways to manipulate the surroundings. By arriving 20-30 minutes prior to the meeting you can select the seats where the meeting will be held. Be sure to select the seat that faces the front door so that when the client walks in, they are greeted immediately by your smiling face.

Another way to manipulate the social

situation is to buy your coffee first before they arrive. Your first choice can be to get up, introduce yourself, and offer to purchase a coffee for them (DO NOT buy them a coffee prior to their arrival, as you do not know if they actually like coffee). This shows your willingness to make them feel comfortable before you chat about their wedding. Or, you can introduce yourself and wait for them to make the decision on whether they want to buy themselves the coffee or not. Either way you are generating positive emotion from the client before the meeting starts.

By offering to have the meeting at their wedding facility you can accomplish a few things while there. First, you are getting a chance to see the location (if you've never been there) and get a feel for how the reception will run. You're showing the client that it's important for you to see their space, so your relationship is established, based on their wedding venue, not a Starbucks. Finally, you now have a chance to meet the sales team from the facility and show them how you manage a client meeting and a reception. This could help you for future referrals.

The Client's Home. In my opinion, the last place you want to have the meeting is at the client's home. The reason is that you have little to no control of the surroundings. In fact you are now the guest in their home. The entrance itself is always a bit awkward: Do you compliment them on their "beautiful" home or not? Where do you sit? How do you get the conversation started? There are also the many distractions their home provides to them. I've actually had a client leave the TV on during our meeting—needless to say, not the most efficient meeting. (For the full story of that interesting meeting, make sure to come to my seminar at MBLV16!)

The setting for the meeting is actually one of the meeting's most vital parts, and can really help you initially. **ME**



Matt Blank has maintained a 95% closing rate on all his client meetings. In a seminar simply called "The Meeting," he will explain his pre, during, and post meeting tactics that allow him to book virtually all of his meetings. Overall, this seminar will help you confidently lead a conversation, and allow you to close more of your prospective client meetings.

Also on Wednesday's Agenda...

Early risers can catch “THE MOCK MITZVAH.” Sean “Big Daddy” McKee [1], Bobby Morganstein [2] and Marz Lawhorn [3] will be presenting a Bar/Bat Mitzvah party. These three industry veterans and a few surprise guest stars will perform a mitzvah party from start to finish, showing cocktail hour options and all of the traditional ceremonial steps that take place on that day. Be prepared to move, dance and LEARN!



Are you the life of the party on Saturday night, and still up bright and early on Sunday to get to church? Do you have to make a conscientious effort not to use your “DJ voice” when praying? Are you thankful the “requests” in the Bible have nothing to do with what song God wants you to play next? **Justin Windham** is a DJ, speaker, stand up comedian, and licensed pastor. (Yes, he gets the occasional request to both officiate the wedding AND emcee the reception!) Armed with hilarious observational insights and motivating scriptural truths, his unique presentation will “be more fun than DJing a church bake sale at a senior center!”



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Branding Yourself as a Host

BY JOSH YAWN, DJ CRASH COURSE •

I don't have to tell you that the term "emcee" is thrown around all too often these days. What once was a legitimate label, indicating certain traits of a professional entertainer, the word has become something that is so overused by nearly every DJ in our business that it's almost lost its meaning.

Think about the best wedding DJ you've ever seen and the worst wedding DJ you've ever seen. While other variables such as music selection, equipment quality and overall presentation certainly factor into a performance grade, I would imagine that the worst DJ you ever saw was a lousy master of ceremonies. Maybe he or she sat down while performing. Maybe he or she was unable to speak extemporaneously and came off as awkward. Maybe he or she had no public speaking skills at all.

HOSTING

As a host, you drive the event. You're the secret weapon, the enabler that can make a good event great, or a bad event worse. There's a big difference between speaking on a microphone and being a host—just like there's a big difference between grilling a burger in the backyard and being a gourmet chef.

So why develop the skills and bill yourself as a host? That difference between being a host and simply speaking on a microphone especially huge for mobile DJs! Your skill as a host in a live event setting has to be as sharp as a tack. You have to be present in the moment, observant, and quick on your feet to react to anything that could happen. Because, unlike pre-taped TV hosting, you don't get any re-dos in front of a live crowd.

A host is ultimately the driving force of the environment in which he or she has been placed. That fact brings with it a lot of

power and responsibility. Knowing where to draw the line between the two is what makes a good host great.

There's a big difference between speaking on a microphone and being a host—just like there's a big difference between grilling a burger in the backyard and being a gourmet chef.

BRANDING

The branding of one's self as a host can truly open up doors. Branding is an essential form of advertising and marketing. It's what you're known as without even having to tell anyone. It creates a "hook" that sets you apart from everyone else—especially all of those "emcees" that cloud the market.

You see, the creation of a brand allows you to be associated with the traits that best sell your services. It also allows you to control the overall tone and message you wish to convey with your business. Without a strong branding, you'll be perceived by your clients as just being in the pool with every other DJ.

How do we apply that to ourselves as hosts? Unlike a restaurant, which has multiple products to sell you on, we each really only have one: ourselves. As a host, you are the product. This shouldn't be too foreign to you, since as mobile DJs, we have to sell ourselves on our skill. As a host though, there are no packages and no up-sells. It's all or nothing. You either are a host, or you aren't.

Consider your branding and how developing your skills as a host can help you enhance your business. Consistency is key. Your branding should be as synonymous with you as the golden arches and Big Mac are to McDonalds. When clients see your logo, mailer or website, there should be no question who you are and what you're about. Hosting and branding walk hand-in-hand; and THAT is one big step toward truly mastering your ceremonies! **MB**

The ability to be a good host is a crucial part of being a credible mobile entertainer. Josh Yawn's "Branding Yourself as a Host"

seminar brings a national television host perspective on mic skills, branding, improvisation, keeping any event moving, interviewing skills and more. Josh the creator, host and producer of the DJ Crash Course video series, and the author of the book, Hosting for DJs.



Plan to Save Time

BY JASON WELDON •

Time is of the essence for everybody; we only have so much of it. You can't possibly work 24 hours a day trying to get prospects to call. You have a life and you need to enjoy it.

So why not "cheat" a little and make sure the prospects that do call are somewhat pre-qualified by the process through which they found out about you in the first place? For instance, it is a lot easier to sell a bride on a pricier DJ service if she is spending money on a pricier venue.

Enter the marketing plan. One of the most important parts of a marketing plan is defining who you are actually going to market to, commonly referred to as your target market. "Anybody who needs a DJ" is not a target market. It needs to be defined by a few key questions that you can ask yourself. However, you have to be serious with the answers. You can't just spit out the first couple of thoughts that come to your mind. Take an hour or two to really think about whom it is you want to work for or, better yet, who is really likely to buy your service.

Here are the two big questions I want you to consider:

- What is the typical income range your prospect?
- What is the age range of the prospects?

These questions are going to define the who, where, why and how of your marketing plan.

The reason why you need to know the income range of your client is because you want to know where you are going to advertise or market your service. Every place where you advertise or market is going to have their own particular target market. Let's take a wedding, for instance. A local, high-end bridal magazine maybe better for you if you are a single operator with higher

rates rather than a national company with a local presence that is going after lower-priced events.

How about recommendations? If professional referrals are part of your plan, and they should be, you'll want those referrals to be people who are more likely to book you. As I said before, you want to be recommended by the higher-end professionals, which will lead to more converted prospects. Don't get me wrong; you will take referrals from anyone, but it is the "time" part we are trying to simplify.

The reason we need to know the age range is almost the same as why we need to know the income level. We want to know where, but also how we are going to advertise our service. Different age groups have different ways of finding services. You need to know

So why not "cheat" a little and make sure the prospects that call you are somewhat pre-qualified by the process through which they found out about you in the first place?

who you want to work with the most and then get in front of them. A 25-year-old bride is going to be in a different frame of mind than a high school activities director. You can't have the same plan for different age groups.

As a side note, you can't possibly say "all age ranges" because that means you would be able to DJ everything for everybody. And while I think it is safe to say that a DJ should be able to handle any type of party, for the purposes of streamlining your marketing, you just want to identify the one or two event types you want to do most.

So get working on those questions and watch how much easier and clearer your marketing life will get! **MB**

Jason Weldon wants to help you with your marketing efforts.

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Steps to Uplighting Success

BY STEVE CLAYTON •

Whether you are doing lighting for a wedding or designing a product launch at a new venue, you have decisions to make when you are doing up lighting for an event.

These decisions will determine the outcome of your project and thus your ability to create a quality event design for your client. The steps covered here will help streamline the process of creating a good system for your up lighting project.

DO A SITE WALK

Walk through the venue and decide on or answer the following:

- Decide on a color scheme. This will probably come from the client.
- Create a layout or walk-through the area where the lights are going to be placed. Are you going to do a light every 10 feet or are you highlighting certain things in particular?
- Locate power and determine how much power is available. Should you need more power, is bringing in a generator an option?
- If power is available in the venue:
- How long will the runs need to be in order to power your lights?
- Will you use LEDs or conventional fixtures?
- If you use LEDs, will you be able to generate the color palate that the client is looking for?

SHOW TIME

Once you have dealt with all of the above, you should have a plan of action as to how many, what kind, what colors and the placement of your lights. Now you have to do the work. This is done in a three-step process, which you can easily remember with the letters PPF:

- **PLACE** the uplights. In this first phase, you will lay out the fixtures where they will sit during the event. This will include each light on its uplighting base, along with any covers or shields. (Shameless plug: You can get good bases and shields from UplightCovers.com.)
- **POWER** up. In the second phase, you will run power and/or DMX to your lights. If you are using fixtures such as Color Kinetic TR12's you will only have to power your control boxes, while each fixture has a 4-pin lead cable that will allow you to power and color each fixture. You will already know how much power you will need to run from the pre-work you have done during your site walk and question/answer session.

In the end, the difference in uplighting is going to be the things that people don't see. The fewer cords, the better. The more neatly placed and hidden the lights, the better the ambience will be. Their attention will be captured by the lighting design and less by what it took to create the lighting design.

- **FOCUS** the lights. This is adding the finishing touches. Here you will work like a finish carpenter, adding color (either gels or DMX signal) and angling the lights so that they shine on the areas that you want highlighted. Make sure all cables are tidy and covered by either mats, tape or cable covers.

In the end, the difference in uplighting is going to be the things that people don't see. The fewer cords, the better. The more neatly placed and hidden the lights, the better the ambience will be. Their attention will be captured by the lighting design and less by what it took to create the lighting design.

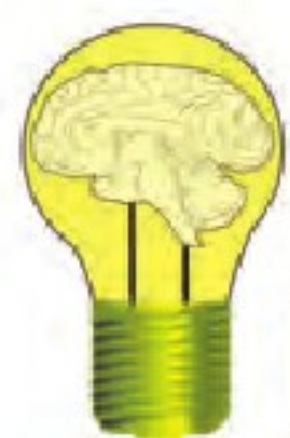
For more information on these tips or products mentioned, please visit the following websites: www.theeventinventor.com, www.soundskilz.com, www.UpLightCovers.com. **MB**

Last year, Steve Clayton gave an overview of how and why he transformed his one-man DJ company into a multi-op production company. He returns and digs deep with "5 Steps to Becoming a Production Company" He will also cover topics such as marketing, inventory, resources, insurance, creating a different image and promoting to a different clientele.



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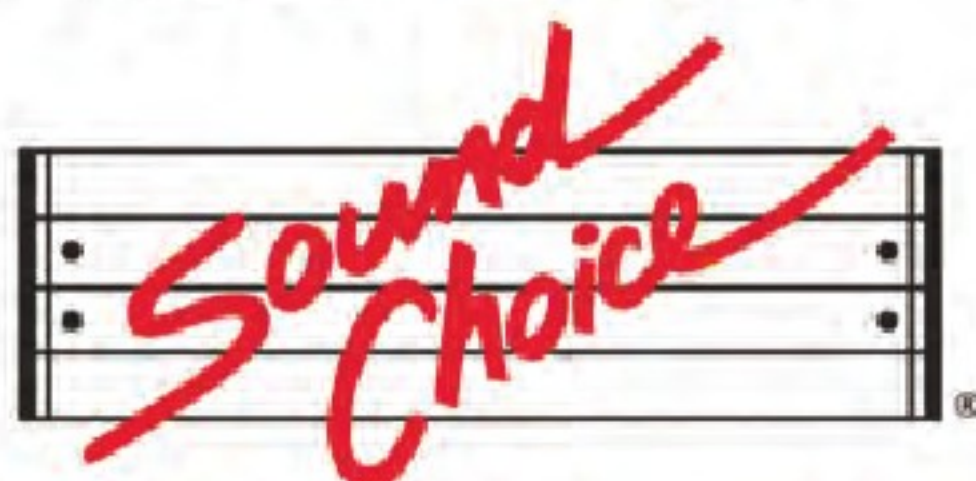
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DJing from 50 & Beyond

BY CHUCK LEHNHARD •

We all love our job. Who wouldn't? We are our own bosses. We get to pick and choose the jobs, and the days and times that we want to work. If we want to take the day off to go golf or spend time with the family, we can. We are over 50 and we deserve that!

But our job is not a "normal" job. It's not a 9:00-5:00 sit-behind-a-desk deal. It means late nights, hard work and emotionally can take a toll. It takes a lot out of us and it has for years. You can't slow down. Look out behind you: There are younger, talented DJs out there just waiting and wanting to take your events.

There will come a time, no matter how great a DJ you are, when selling your service to a 20-year-old bride becomes difficult, just because you look like her grandpa. You need to plan, to be ready for this. How long do you plan to keep performing as a DJ?

OPTIONS FOR OLDER DJs

How do you make it work? How do you feed your family and plan for retirement and still get to spin after 50? You could go multi-system, get other DJs and a staff to work for you, set up a big company, and make a great living. Or you could strive to do what you do, and push, and make it work as a single-system, full-time DJ. Find a niche, work it, and stake your claim on a place in the market that is uniquely yours where age doesn't matter.

When I moved to Maui, what was lacking in my market was the "Versatile DJ." The fun DJ. Sure, I can be the wedding DJ, and in fact, I do those events well. But so do a lot of DJs on Maui.

The next thing I did was connect with entertainment agencies. The two combined have kept me afloat. Entertainment agencies deal with more than just your typical weddings. They deal with clients that want fun. They want special. They want unique.

A lot of their clients are companies that hire them to throw huge events. They of course also do weddings but the companies want the extra fun stuff like karaoke, game shows, team-building, theme nights, and more. These events require more than just a DJ. They need a party motivator, a showman, somebody "out there!" And let us be honest, not everyone can do that well. It takes a special talent. At these events, the age of a DJ is not a factor, as long as you deliver the goods.

Maybe you are great with kids like Keith Allen. Keith has come up with "Campardy." It is a refreshing opportunity that encourages children to have FUN while they learn. This high-energy activity combines some of your traditional camp games with a mobile game show setup. The quiz questions are grade-appropriate, which keeps the level of competition sharp. Not only does this

help educate the participants, it is also a great confidence builder when they realize how much they already know.

This is what I am talking about: finding a niche and building on it. Keith also does weddings and "normal" parties, but Campardy has given him that something extra that he can use—and his age doesn't matter!

Sometimes longevity just comes down to just being good, and Ron Ruth has that down pat. At 58, he has just been doing it right. A lot of DJs can say that, but Ron lives it. He has built his niche as THE wedding DJ. We all strive to offer good customer service. But Ron takes it to the next level. I love the way he describes himself: "the uber-organized and imaginative

force" behind the wedding day. But what is Ron's secret to knowing his future is secure and his retirement is safe? Planning baby, financial planning.

Whether you are already entering your "golden" DJ years, or are a younger DJ who is thinking about the future and wants to glean some knowledge from some industry veterans, come join the discussion with a few of us at MBLV16. **MB**

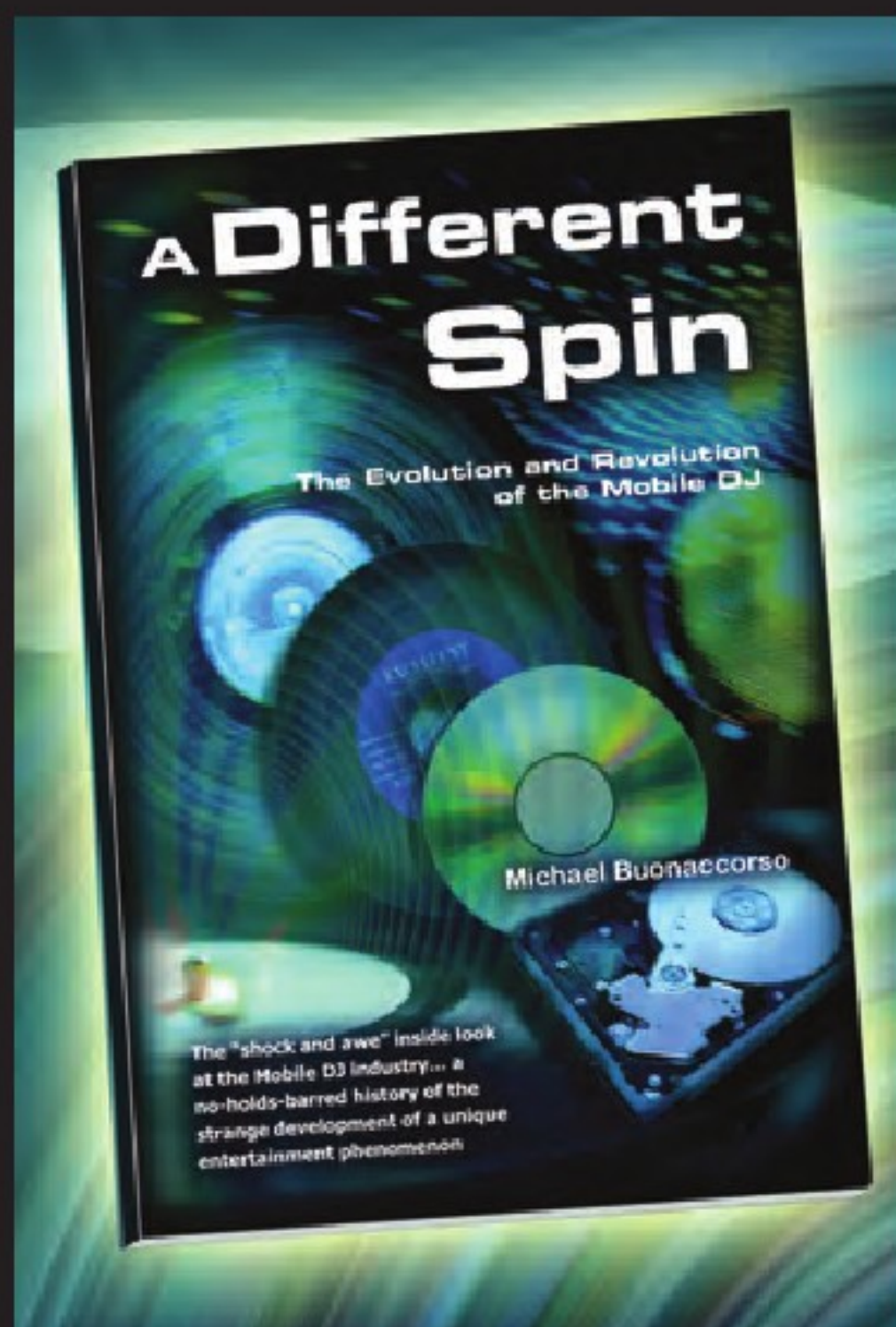
There will come a time, no matter how great a DJ you are, when selling your service to a 20-year-old bride becomes difficult, just because you look like her grandpa. You need to plan, to be ready for this. How long do you plan to keep performing as a DJ?

Between Chuck Lehnhard [1], Keith Alan [2], Ron Ruth [3] and Mike Buonaccorso [4], their combined time in the mobile DJ industry amounts to over a century. "DJing from 50 & Beyond" will cover what will get you to the half-century mark, and keep you successful from then on.



Take a Good Look Back

Mike Buonaccorso, co-founder of *Mobile Beat*, will talk about his new book, *A Different Spin*, at the "DJing From 50 & Beyond" seminar. In the book, he documents mobile DJ history from his vantage point as one of the industry's major media players. For more info or to purchase the book, go to www.adifferentspin.info.



Youth Event Marketing Magic



On Thursday, February 9, Arnoldo Offerman [1] will speak on how to "Market and Sell School Dances," using an out-of-the box method that will get you more meetings and more school clients, guaranteed. Topics will include phone sales, print marketing plans, what equipment to purchase, how to sell to students and teachers at the same time, and how to get extra events from the students themselves.



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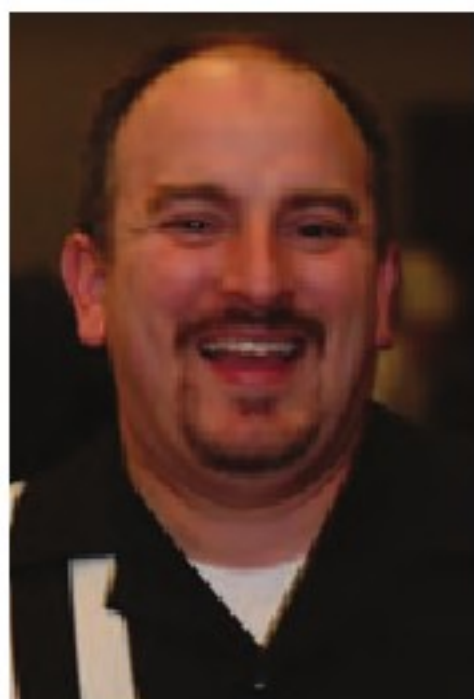
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Kids' Entertainment for DJs, Revisited: Beyond School Dances and Bar/Bat Mitzvahs!

BY ROB PETERS •

In my experience, one of the most popular topics of conversation among DJs is how to increase revenue, and how to find and maintain a busy schedule of week-day work. I can agree that there are many options available, and at Mobile Beat Las Vegas, I will be sharing my secrets of how to become successful at kids' entertainment, beyond the usual school dances and mitzvahs.



Entertainment for kids can be a profitable venture for DJs, and, in some cases, does not require any additional investment beyond the equipment you already own. There are many different opportunities to perform at events for younger children. A little creativity, a good planned out performance, and some basic marketing can open the door to additional bookings and revenue.

Think about this: From the time a child is brought into this world until they turn 18 years old, there are many different life celebrations that he or she will experience. Christenings, first communions and numerous birthday celebrations can be just the start of events that their parents can and will spend money for a great entertainer to perform for kids. Once their child gets into school, the parents may become involved with the PTO or PTA, presenting another opportunity to have them spread the word about you and your services for this exciting age group. Plus, by putting on a great show, these parents will become your biggest fans...fans that refer you for other events put on by schools and their families and friends. It's a cycle that keeps going—and keeps bringing profitable events to you as a kid's entertainer.

It may seem easy to perform for children, but it is more than just setting up your system and playing the music your audience wants to hear. Kids love to be entertained, so "just playing music" is not going to cut it. If your intention is to just play music at a school event or birthday party, you are going to find that the kids will get bored rather quickly. On the other hand, having too much going on will wear the kids—and you—out!

Speaking of music, make sure you are using CLEAN versions of today's music, and use

your head when it comes to music that is appropriate for the audience you are performing for. If you use some of the popular music subscription services, then you probably receive clean language edits of today's music. Do you have the essential songs for interactive dances at a kids party? In my experience, children between the ages of 3 and 8 have a VERY hard time learning dances such as the "Cha Cha Slide" and "Cupid Shuffle". They need very simple, easy to follow instructions when you are interacting with them.

Interacting with a child during a kid's party is another area where your personality must shine. And it's important to make sure you include all of the kids and not just focus on the guest of honor. Remember, kids can be interesting and will always be fighting for your attention, which is an indicator that you are connecting with them. However, you need to know the amount of attention to place on the guest of honor, and how to deal with interruptions from children while you are performing.

Entertainment for kids can be much more than doing school dances. Join me at Mobile Beat Las Vegas and learn a lot more about how events for this age group can be a profitable addition to your business! **ME**

Building Your Business Through Free Publicity

BY TOM HAIBECK •

Imagine, for a moment, that you're the producer of a popular morning TV talk show in your market.

As you're sitting at your desk one morning, an email pops into your inbox. It's one of the several hundred you receive each day from people trying to get themselves a slot on your show (because with an average morning audience of nearly 500,000 viewers, a guest appearance can translate into thousands of dollars worth of "free" advertising).

While the vast majority of those email pitches get filed under "trash," there's always a few each day that are worth considering. This is one of them.

It's a short, punchy note from a local mobile entertainer reminding you that the month of January is typically "wedding show" month: a time when wedding show producers roll out the latest bridal fashions and other assorted wedding paraphernalia. Given the timeliness of the pitch and the



fact that wedding segments always seem to generate good ratings, the DJ has your attention.

But what's really captured your interest is the fact that he's outlined a rather compelling "story hook" for the interview segment—a proposed area of discussion that would draw viewers in and pique their interest in the subject matter. The story hook in this case is based on the DJ's twenty years of experience in providing entertainment for thousands of weddings. It's highly topical, as the proposed subject matter has generated considerable media attention of late.

The pitch is about "iPod weddings." Given the ease of playback that iPods offer, and the fact that song lists can be assembled in a way that conventional CD playback systems simply can't offer, there's been a lot of talk about how brides can save money by ditching their DJ and creating their own wedding reception playlist.

But this particular DJ wants to warn brides against that notion. He argues that an iPad simply can't "read" an audience like a live DJ. He says there's an art to moving people out of their seats and onto the dance floor (and that keeping them on the dance floor is one of the keys to a successful wedding reception).

To help prove his point, he's offered to bring a selection of video clips to demonstrate his expertise in "managing" the audience at a series of different weddings. And given that television is such a visual medium, you welcome the concept of using that video.

He's also offered to bring his turntables and sound system into the studio to provide a live demo of his mixing skills. Again, recognizing the visual elements of that demonstration and the opportunity for the guest to interact with the on-air host (and members of the studio audience), you're ready to green-light this guest.

But you still need to verify his expertise, so you check out his website and skim through his biography. It provides a brief overview of his career to date, along with a link to several client testimonials that bear out his expertise.

Even more impressive, however, are another series of online links that offer sample clips of him being interviewed on other television programs. A quick review of those clips clearly demonstrate his confidence in being interviewed, along with his ability to relate to the host and offer insightful input.

So given all of the above—if you were the producer of that morning TV talk show—would you invite this mobile entertainer to appear on your program? I'm thinking you would.

And I'm also thinking it would be well worth your time to attend my MBLV seminar to learn more about how YOU can become that guy on the morning talk show.

Tom Haibek is the author of "Wedding Toasts Made Easy" and "The Wedding MC" handbook. His new book, "The Power of Publicity" (to be launched at Mobile Beat) is based on his 25+ year career as a public relations professional. **ME**

Compounding Efforts: Successes and Failures

BY DAVID HANSCOM •

While many strive for success through a magic pill, quick fix or some "New Secret Method," the reality eventually sinks in that success in anything—your life, your business or your relationships—takes hard work. You don't need to do 5,000 things well, but instead just do a half-a-dozen things really well...5,000 times.



Let's look at a real-life example:

Take three friends; I'll call them Mike, Fred and Tom. They all grew up in the same neighborhood with many similarities. They are all married and make around the same income. They are all average in health and body weight, plus a little extra "married pounds."

Mike goes about life doing as he has always done. He is happy or at least tells himself he is, but complains occasionally that nothing ever changes.

Fred starts to make some small, positive changes that would almost seem inconsequential. He begins reading 10 pages of a good book each day and listens to at least 30 minutes of instructional or inspirational audio on his commute to work and back. He wants to see changes in his life but doesn't want to make a big deal out of it. He also decides to simply cut out 125 calories a day from his diet; a cup of cereal a day or trading a soda for a water, nothing huge. Finally, he adds walking an extra thousand steps a day to his routine; less than a mile, nothing grandiose or over strenuous. These are things anyone can do. Fred is determined to stick to this plan.

Tom starts making poor choices in life. He purchases a new big screen TV. He starts putting together some of the new recipes he has learned about by watching the food channel, you know deserts and family favorites. Finally, he installed a small bar in his "man cave" and adds just one beer per week to his diet. Nothing crazy, Tom just wants to have some fun.

Fast-forward to 6 months later. There are no perceivable differences between the three. Mike continues to do as he always has, Fred continues to read daily and listen to his audios during the day. Tom continues to "enjoy life" and do less. Even though they all go about their individual behavior, six months is still not enough to see any real declines or improvement in their situations. When you forward to 10 months, 12

months and even 16 months you still do not see any real changes. When you get to month 14, the differences become slightly measurable, yet not quite significant yet. It is not until month 18 that you begin to really see measurable differences between the three. Then at month 20, there's an expansive difference; and finally at month 24, the changes are shocking!

Tom is now way overweight, while Fred has trimmed down to a much more desirable weight. Remember, Fred accomplished this by simply cutting out 125 calories a day and getting just a little bit more exercise. Within 24 months Fred has dropped over 30 pounds! Tom, on the other hand, has gained over 30 pounds. Now he weighs over 60 pounds more than Fred!

The real problem is that the differences go way beyond just weight. Fred also invested over 1,000 hours into books and inspirational audio during this time. He put all of that knowledge into practice and has earned a promotion and a raise at work. His marriage is the best it has ever been. While Tom is miserable at work and his marriage is on thin ice. Oh yeah, and Mike... well he is pretty much right where he was when this started 2 years ago except at this point he is quite a bit more bitter about it. Mike represents most people...you know, that place where you are not really happy but not unhappy enough to do anything about it. This is a dangerous place to be.

The differences between Fred and Tom, from the outside, seem miraculous and almost unbelievable. However if you look deeper you realize it was very small changes that both made, done consistently over time that made the difference. Fred's choices compounded his success while Tom's choices, possibly even unknowingly, compounded his failures.

This is a powerful example to remember when making decisions in your life and career. Remember that for every choice you make there is a ripple effect: The results can start small but expand immensely over time. **ME**

The Art of the Reup

Returning for a second MBLV appearance, the Boogie Hill Faders are known for their unique, club-focused brand of music production and have made an impact on dance floors with their trademark "Reup" sound all around the globe. The group's DJ Nitro will teach you their remixing and mashup production secrets in this informative and unique presentation.

Their productions have a sophistication and polish that is unrivaled in the popular DJ remix and mashup community. They've combined the best practices in studio remixing and creating live mashups to create a new hybrid production style that they call the "Reup," which they define as a fusion of popular remixing production methods with creative mashup techniques." It's the best of both worlds; the polish of the

studio remix and the street sensibility and pure rawness of the mashup.

They'll release all their dirty secrets and details on their "Reup" format, providing tips and tricks and info on the best tools to create your own remixes and mashups. You'll be learning directly from finished examples deconstructed from the Boogie Hill Faders own personal production library.

You'll learn how the most popular BHF productions are built, from the basic building blocks to the finished, mastered product. Explore editing samples, learn basics of hard and soft synths, plugins, drum loops and building rhythmic elements, applying effects, looping, time warping, and working with acapellas and instrumentals. The Boogie Hill Faders will share their famous pump compression techniques, which are guaranteed to improve the quality of any remix or mashup project.

Pump compression is an essential tool in creating any studio-quality remix or mashup. It's an advanced technique, but easy to learn and apply. Most DJs know the sound, but don't know how to achieve it.

The challenge with a remix, in the typical DJ application, is that DJs are working with full versions of songs that have already been mastered, and will have a hard time finding those elusive studio elements including acapellas and instrumentals to work with. Pulling a track off the shelf in its mastered form to work with can be difficult. There are challenges to isolating vocals, eliminating drums, or editing out certain segments to add in your own additional elements. Pump compression can solve all these problems. Apply the technique to your next remix, mashup or production and you'll unlock a world of possibilities that couldn't be achieved otherwise.

Pump compression is only one technique you'll learn about in the Boogie Hill Faders session. You'll also learn how to remix or mashup any song in your own style, and have it sound clean and professional. What you'll learn can be applied using any software program on the market, so you'll have the foundation to tackle any project on any platform with the best methods in practice in the industry today.

For more info on the Boogie Hill Faders, check out their website at www.boogiehillfaders.com. **ME**



Disney's 3 Keys to Success And Your Wedding DJ Business, Part 2.

BY RON RUTH •

Walt Disney World is the #1 vacation destination in the world, with over 45 million annual visitors...and 70% are return guests. With that kind of return guests ratio, it can be said with certainty that Disney knows the secret of making their guests happy.



But, Walt Disney World didn't become known as the "Happiest Place On Earth" simply because of its many rides, attractions or shows. WDW became the standard bearer in customer service excellence by understanding, respecting and responding to the wants, needs and wishes of every guest. It is only through the genuine value that Disney places on their guests and an unprecedented commitment to quality by its 60,000 cast members that Disney theme parks are able to exceed expectations and fulfill a promise of delivering unexpected magic.

During "Disney's 3 Keys To Success" Part 1, at MBLVXX, we took a fun and imaginative trip "backstage" at Walt Disney World to see how the theme park became the #1 vacation destination in the world. DJ's also discovered the business behind the magic and how to exceed client's expectations by incorporating Disney's three essential guest service elements of Courtesy, Efficiency and Show into their DJ businesses.

In an all-new Part 2 of "Disney's 3 Keys to Success," we'll take another entertaining peek behind the Disney curtain and explore 3 vital processes that work in support of the aforementioned essential service elements: Clientology, Storytelling and Pixie Dust.

Clientology: We'll look at how using Disney's guest satisfaction research through surveying will allow you to discover new and innovative ways to assure your client's happiness.

Storytelling: Taking a page from the stories told in Disney movies, theme parks and commercials, we'll explore the power of storytelling and how to capture the imagination of potential clients when describing your service or helping them to envision the happy ending to their storybook day.

Pixie Dust: Exceeding expectations through unexpected magic need not, should not end at the conclusion of a bride and groom's wedding reception. Spreading a little Pixie Dust is tapping into resources most DJs never consid-

er, like providing post-event perks, assuring that the magic and memories continue long after the celebration has ended.

During the noon presentation of "Disney's 3 Keys To Success and Your Wedding DJ Business, Part 2" at the Mobile Beat, 2012, conference on Monday, February 6th, we'll take a quick glance back at Part 1 and Disney's unprecedented service standards and how to incorporate them into your wedding DJ business. Then, through photos, video and the personal experiences of a "Disney Geek," we'll examine a number of solid examples of how Clientology, Storytelling and Pixie Dust can be used to further enhance your ability to deliver unexpected magic, enjoy unprecedented levels of client satisfaction and solidify YOUR reputation as the standard bearer of excellence in the wedding DJ industry.

And finally, with a little imagination, we'll take a walk in Walt Disney's shoes and see how he would embrace and utilize these time tested elements in his wedding DJ business to become extraordinarily successful...not just for his ability to entertain, but for being an innovator in client satisfaction and for creating the "Happiest Couples On Earth!" **ME**

Taking Your DJ Business to the Top

BY ALAN DODSON •

Make yourself unique if you want to be at the top. If you are seen as "just another DJ," you will have trouble making yourself seem attractive to many potential customers. You may be amazing at what you do, but that only helps if you can get enough customers to showcase your skill and efficiency. Decide what makes you different from everyone else and use that to create your marketing concept.

You should also have a well-defined and consistent marketing image. You can't be all over the place, claiming to be "the cheapest, best, most experienced, etc." When you make all these claims, people are very likely to think you are none of the things you claim to be (and chances are they will be correct). Find an image and a niche, and then focus on that. People know what they are looking for and you need to attract as many potential clients within that specific area.

A genuine concern for your clients is the number ONE way to succeed. If you really want what is best for your customers and exceed their



needs every time, the word will spread quickly that you are the company to call.

Determine Your Target Market: You cannot be all things to all people. The truly great entertainers specialize in a single niche, you cannot specialize in everything. You can do more than one type of event, but you must excel within your niche.

Be Unique: If your competitors are doing it, don't. Step outside the box, be different.

Team Building: Don't hire people to fill a position. Every staff member must be part of the team with a single goal of outstanding customer service to your clients. Lead by example!

Be Accessible: Time is highly valuable, answer your phone before the third ring, and in a professional manner. Return calls and emails immediately.

Be Appreciative: Tell your clients and prospective clients "Thank You"! Event better, grab a pen and paper and write them a note and send it in the mail. (NOT EMAIL)

Have Continuity: Make sure your business has a consistent look and feel. Take a lesson from successful national companies, and look at their advertising and marketing.

Be Likable: Forget why you think people buy from you like price, service or your guarantee. They buy because they like you. If they don't like you, nothing else matters.

Stay Positive: The glass must always be half full. A positive attitude will always win out in the end and it is infectious, it spreads to those around you. Negativity breeds contempt.

Sell Solutions: Don't ever sell products or services. Solve problems. Satisfy wants. Fulfill needs. Do what is truly best for your customer, even if it is not necessarily within the scope of your agreement. Go above and beyond every time.

Be Willing To Change: If you always do what you have always done, you will always get what you have always got! When you attend training or conferences, actually try some of the ideas you have heard. Never take the attitude of "that won't work in my market!"

Every company is different. To excel and be the best of the best it takes dedication and hard work and continuous training for not only yourself, but your team (if you have employees). If your staff shows little or no interest in training, you very well may have the wrong people working for you. Superstars have a number of things in common; one thing is that they are always looking for ways to improve, which is why they are always the first to seize an opportunity to enhance their skills.

Your staff should have a vested interest in ongoing training, if you are paying for everything, they are likely not going to be as attentive as they would be if they were paying the tab. Require them to pay half of the training costs and agree to reimburse them their portion after a pre set period of 3 to 9 months with specific improvement benchmarks for them to reach. Have a required number of hours of continuing education each year, those that fail to meet those standards should have their pay reduced or other form of consequence (such as termination). Reward those that exceed goals. **ME**

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MBLV VETERAN DODIE RAHLMANN SHARES HIS STORY
AND HIS TRANSFORMATIVE DJ SHOW EXPERIENCE

Ryan Burger: I'm here with Dodie Rahlmann of Celebrate Disc Jockey of the St. Louis area. Dodie, introduce us and tell us a little bit about how you got to this stage in your DJ career.

Dodie Rahlmann: Well, where do I start? Because I've grown up in the music industry. I'm a musician. I'm a drummer. And I was playing in bands; doing a lot of weddings, as a matter of fact, and really enjoyed them; and just kind of naturally transitioned into the mobile disc jockey business.

I worked for somebody else for a couple of years to see if I liked it, because to be honest with you, Ryan, I wasn't sure that I could be a front man. You know, being a drummer you always have that barrier in front of you where you always feel like you're not that front person. So I wasn't sure if I could do that. So I wanted to work for somebody else and get some ideas on how to entertain, how to flow.

And even though I'd been around weddings for years and years and years, I wanted to see how I could do it and make it better. Actually, it's kind of funny because I was working, thought I was doing okay; went to your convention in Las Vegas in the year 2000 and that's when things really exploded. I'll be honest with you, it really did. I look back at that day and that week, actually, as a life-changing experience for me in a lot of ways.

R B: You moved from being a musician, to becoming a mobile disc jockey...Then you've also made the transition into doing radio work from there. How did you make that move?

D R: Most people go into the radio business and kind of evolve into the mobile DJ. I did it backwards; started into the mobile

DJ business—actually, went into business for myself in 1988, enjoyed it, and decided that I wanted to try to get into the radio side. Went to school at The Broadcast Center here in St. Louis and was able to land a job in the St. Louis market, which was kind of hard to do, especially back in the early '90s.

But I really enjoyed the two different types of entertainment, whether you're a mobile DJ seeing the reaction immediately with that crowd in front of you and programming multiple different types of formats when it comes to music; and also working at a radio station, where essentially you're in a room by yourself and you don't know who you're entertaining—radio's supposed to be a one-on-one medium, but in your mind you know that you're going out to...in the St. Louis market, we're thinking in the neighborhood of 2 million people in our entire metropolitan area. Obviously I'm not going to be speaking to 2 million people at one time, but it's safe to say that at times there's tens of thousands of people listening on a full 100,000-watt radio station; especially with our ratings that were in the top 5.

So they're so different...but I enjoy both aspects of music—again, tying everything back into music, even though we are more than music here in the mobile DJ industry and entertainment field. We're more than music.

R B: What made the transition work for you?

D R: I think it's personality. And I'm not trying to brag on myself, but I think you have to have an outgoing personality and you need to be a people person.

I was telling you earlier about a huge disappointment that I had early in my radio career, that our afternoon jock that we had on the air—great guy; I mean, I really looked up to the guy; great mentor for me—and wanted to go out and had a few parties that he wanted to do. And I was all excited because I knew this guy was going to just knock 'em out when he went out to do a mobile party.

And we went out and I was almost embarrassed by how he couldn't entertain. He didn't have that spontaneous reaction with the live people. Great jock on the air; really, really good. In fact, he's in New York City right now. But as a mobile entertainer and, again, working one-on-one with these people, I was very disappointed.

So I think it really boils down, a lot of it, to personality and what you can do. Can you work with these people one-on-one? Can you talk with these people and work out their problems? Because it seems like a



lot of events, that are problems. And as they come up and give you requests, are you able to do that? Can you read that crowd and not have that music programmed for you?

Are you able to program your own music as it flows? Again, "flow" is such an important word, whether you're on the radio, whether you're at a party, a wedding, a corporate. You still want that event to flow, start to finish. You want it to flow in one direction.

R B: Go back to when you first considered coming out to the Mobile Beat conferences. What was the original reason why you decided to come out? I assume you went to the national show first, or did you go to one of the regional shows?

D R: No. I went for the whole ball of wax first. It was 2000.

To be honest with you, Ryan, I just recently was divorced. I wanted to go prior to that because I had heard about them. But I had a wife that said stay home and make some money. So when I had the opportunity, I went.

And gosh, like I said earlier, it was a life-changing experience because of the fact that—you know, I thought I knew how to entertain and I thought I knew how to be a mobile disc jockey, because at that point I'd been a mobile disc jockey for over 10 years. And I thought I knew what I was doing. And I got so excited when I arrived at my first convention because I had these preconceived ideas on who I was going to see and the kind of people I was going to be working with or attending the convention with.

And I was wrong. I was wrong by probably 180 degrees, because I found out at that point it's a business. It's a great business to be in, but it is a business. And seeing guys walk around in suits, and I was seeing guys walking around in the business casual, and I was seeing it approached as a business.

But let me also tell you another thing that was really, really cool. I was seeing guys that were willing to help you. I didn't know one person there. I didn't know anyone...I was over there, shaking hands and introducing myself, and people were coming up to me and introducing themselves. "What market are you from?" "Oh, I'm from St. Louis; where are you from?" "Oh, I'm from California," or wherever. And we started sharing ideas.

And I developed friendships at that first convention. Now, I hadn't even gotten to the seminars yet. I haven't gotten down to the equipment rooms. I was excited just being around these people...and changing my opinions of what I had when it came to the mobile DJ industry.

I found out that I didn't know as much as I thought I knew.



And that was the exciting part, because then I knew I could learn. And I could grow my business, but I could grow myself. That was the "Getting What You're Worth" seminars by Mark Ferrell...And again, that enlightened me in so many ways...opened my eyes.

I get excited when I think about that right now. I've got a huge ol' smile on my face—really...The only thing I wish is that it had happened 25 years prior to when I had the opportunity to go...

R B: ...What would you tell people if they're on the fence about going to one of these shows? And also, a tip or two that you've got to have when you then took yourself out there.

D R: Oh, goodness. If you're on the fence, get off the fence and just go.

R B: It's Vegas.

D R: Yeah, it's Vegas. But you know what? This convention would be good regardless of where it is. Now, it's nice that it is in Vegas, and who would have thought that I, myself, would turn into—and I hate to use this phrase, but it's true—a Vegas junkie? Because I grew up in the Baptist church, I don't drink, and I don't gamble. But I love Las Vegas, but I think I love Las Vegas because of how I was introduced to it—through the mobile DJ conventions.

But you will grow your business if you go. You will grow yourself personally if you go. And not only that, I just can't emphasize it enough, I really can't—but if you go, you want to go and have that attitude that I want to learn; I want to better myself. Take business cards. Some of the best things that you can learn—besides the seminars, because they're awe-

...it was a life-changing experience...I thought I knew how to entertain and I thought I knew how to be a mobile disc jockey, because at that point I'd been a mobile disc jockey for over 10 years...I got so excited when I arrived at my first convention because I had these preconceived ideas on who I was going to see and the kind of people I was going to be working with or attending the convention with...And I was wrong. I was wrong by probably 180 degrees...

some—always—you knock it out of the park every year, Ryan. I don't know how you line up the great seminars that you do...

But let me also put it this way: Some of the best information you can pick up is in the hallways. Obviously it's called networking, but it's more...You develop friendships, with people from around the country...If you're worried about maybe somebody stealing one of your ideas...you don't have to worry about them stealing your ideas, because if they do, it's not in your market. It's not going to hurt you.

...Take notes, take notes, take notes. But don't just take notes—go back and read them. You know, a lot of people sit there and take notes but they don't go back and read them once they go—and it's hard, trying to comprehend all this information. You're bombarded by information as this convention goes on for the three days—or now it's getting close to four days with your pre-convention seminars, that I love.

But you're getting all this information. And go back when you get home. Go through your notes periodically. If you have to retype them, retype them. Put them in your computer and just pull them up once in a while. What a great way to refresh your memory.

The exhibit halls—those guys are there to answer questions. You're going to find some of the newest equipment. You're going to find some of the tried-and-true equipment there as well.

But it is—you know, here I go getting excited; I can't hardly speak right now...you know, I've talked to guys and I've tried to invite different people here in my market in St. Louis to go. And it's so funny. I get the attitude from a couple of people that say, I don't need to go; I'm okay; my business is doing okay.

My question to them is, you don't want to get better? And they kind of look at me and go, hey, I'm doing really good. And I try to emphasize the fact, I think if you'll go once, you'll go again and again and again. Now, that's happened to me because I haven't missed one since 2000, because I put the importance of the convention—to renew friendships, to renew information, to renew equipment—I make that a priority when it comes to my business.

R B: Wow. If people want to track you down...want to get a hold of you for that last little pitch to the wife or to the husband and say,

we've got to go to the show, what's the best way? Just check you out on your website, pop you an e-mail note? How should they get a hold of you?

D R: Oh, yeah, absolutely. They can go to my website at CelebrateDJ.com. Or they can also go to CelebratePhotoBooth.com, because again—

R B: Got one of those, didn't you?

D R: Yeah. As things branch out—and here again at the convention last year, talking to the guys in the hallways and talking to the guys in the chat rooms and everything, I picked up a photo booth at last year's convention because I wanted to see ways to generate additional income...And again, because of going into something new, I had to ask questions to people. I had to ask guys, you've had one for a while...what kind of photo booth do you like? How do you market it? What do I need when it comes to props? Do you use props? Do you do a memory book and—there were so many questions I asked about photo booths. And I know we're getting off track here a little bit, but again, it all ties into the convention.

But like I said, my website at CelebratePhotoBooth.com has a link for my e-mail there as well. Of course, they can just give me a call. I love talking the business and the industry at 636-928-7400.

R B: What else do you want people to know about you, the way you do business, etc?

D R: I'm an outgoing person. I'm a people person. I love people. But I want to make people happy, you know. That's why I like the wedding business and doing business, because it's a great celebration of what's gone on that day. But I like to make people happy, and I like to meet people.

...Sometimes I think our world doesn't have enough people who want to have a smile on their face all the time and want to enjoy life. But I try to do that. Can't say that I always do, but I try to do that.

R B: Very cool. Dodie Rahlmann, Celebrate Disc Jockey of the St. Louis area, thank you and we'll see you at the next show.

D R: Awesome! **MB**



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New Lighting Dimensions at LDI

THE LIGHTING INDUSTRY'S REALLY BIG SHOW

BY ARNOLDO OFFERMAN •



tion protocol for a camera is revolutionary.

X-Laser was all set to impress. My two favorite products were the low-maintenance 3D (which had a BEAUTIFUL white beam along with several other colors) and the X-Pod series. The X-Pod is a simple concept: big fat laser beams in an array pattern. The DMX control is simple, but impressive nonetheless. The 3D series is very versatile; I like how you can load shows on a memory card and recall them through DMX. This is a perfect solution for our school dances!

Spun out in a large corner, a giant spider made out of truss hovered above the CHAUVET booth. Many, many lights were on display, but my favorite items were the new Nimbus (low-lying fog effect using dry ice) and the MotionDrape LED series. The Nimbus is unique, as it uses one or two 110v heating elements. This allows you to plug the second one in to prep the water twice as fast. The MotionDrape LED backdrop and facade create a unique effect that is affordable,

easy to set up, and visually stunning.

ETC, Roscoe, and Apollo really impressed me with LED Leikos, white fixtures, and a new array of gobos and gels to bring a new dimension to what we do. Photographers will appreciate the strides that Roscoe is making with David Hobby to create a strobist kit that is affordable and easy to use!

These are just some highlights of the show; of course there were many other key industry players on hand, like Martin, Global Truss, Dazian, Colormarker, and quite a few others. LDI (www.lidishow.com) currently alternates locations between Orlando and Las Vegas every year. If you get the chance, go check out the exhibit floor and even a few seminars/workshops. You'll be blown away by the new dimensions in lighting that you'll encounter. **MB**

This past October (Oct 28-20) LDI 2011 passed through my stomping grounds in Orlando, Florida, and I had to visit and see what's up-and-coming in the lighting and staging world.

The usual suspects were there displaying some fantastic new products: American DJ, Elation, CHAUVET, Martin, X-Laser, ETC, and many others. There were MANY exciting new products that I just can't wait to get my hands on.

American DJ's booth was proudly displayed near one of the entrance doors. While a big focus was the new and improved VMS 4.1 (audio control unit), I was even more impressed by their new lighting roster. The Event Bar, a DMX fixture with pinspot moving heads attached to it, created an impressive show as it complemented my two favorite fixtures: the Accu UFO Pro and Nucleus Pro. Another light that got my attention was the Ruby Royal. This is a fixture VERY similar to the Royal Sky but adds a red laser; together, you get a nice magenta color. This is a light that you must see in person.

Most impressive was the InnoColor Beam LED. At first, this looks like an ordinary LED wash moving head, but add haze and you'll see that it's a really tight beam. As a matter of fact, the beam looks like a column. This gave me lots of new ideas for décor lighting that would look stunning.

Next to American DJ was Elation, which featured several new products. Keep an eye out on their new PTZ camera with LED backlight and DMX control. Those of us who do live video know that VISCA is just an added control hurdle. Seeing DMX as a communica-



Taking Aim at Uplighting

VIVIDLITE TARGETS AMBIENT MARKET

BY MARC ANDREWS •

The next generation of uplighting is upon us: battery powered LED units that don't take more time to set up than your DJ rig, and that help you save on extension cords and gaffers tape.

While the big lighting manufacturers have all moved in this direction, one of the newer players in this part of the DJ lighting market is VividLite, which specializes in just this kind of technology. We recently received four review units of their primary product, the VL-2S, and took them out on a couple events.

The first thing that you will find when you take these out

of the box is they are heavy; any unit with such a strong battery system would be. They are very nicely finished on the outside, available in white or black, with a separate yoke. The yoke hooks into the side of the unit via two twist-in screws. I had to twist these awfully hard to get the light to stay in place at the angle I was looking for.

While most similar lights emit less than a 90-degree spread of light, the VL-2S has a 120-degree throw. It also features 21 pre-programmed colors, including all the popular combinations, like amber, pink and purple. The included wireless remote needs to be within approximately 8-10 feet to change the colors. From my discussions with VividLite, they hope to have a RF wireless controller that will provide more distance some time early in 2012. Well-designed road cases are available that fit the units perfectly.

Each VL-2S retails for just under \$400. You'll probably need at least 12 fixtures to be able to cover an average event. Yes, that's quite an investment in static lighting, but when you consider you can make around

\$800-\$1000 using this and other tools of the trade, like a gobo projector, your investment shouldn't take very long to pay off. **MB**

www.vividlite.com



See VividLite, along with all of the other major uplighting options hitting the DJ market, at MBLV16

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20 Reasons to Create Custom Gobos

By Alan Reiss, Product Mgr, CHAUVET

ADDED NOVEMBER 28, 2011

Gobos add a personal touch to events. Brides are willing to pay extra to see their new initials projected on the dance floor, graduating classes love seeing their year displayed brightly on the wall and corporations are proud to see their logo. Ordering gobos, especially custom gobos, can be a time consuming and expensive process. Have you considered creating custom gobos? They are inexpensive to make (print your own on transparency film at home), easy to work with and reusable at other events. Need more reasons? How about 20. Read on...

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PARTY FACTORY

Different Strokes for Mobile Folks

DJ SOFTWARE CONTROL FOR EVERY BUDGET

BY BRAD DUNSBERGEN •

Computer DJing is here to stay. While you could go at it using just your computer with a keyboard and mouse, you will not get the same feeling or control of your software as you do using a dedicated controller.

With today's controllers you can get the best from the old days of manually controlling vinyl in a modern, smaller, and easier to carry way.

The last few years have been very good for computer DJs. We have seen the number of controllers go from just a few to more than can be counted on both hands. Not only has the controller market changed in sheer quantity, it has changed even more in quality and features. Long gone are the days when a controller might have horrible latency issues or the jog wheels were simply used for pitch bending or track search. Also gone is how controllers simply mimicked a dual-deck CD player. Today's all-in-one con-



Numark NS6

trollers now have everything you need in one package, with low latency and realistic vinyl-like scratching capabilities. Most new controllers include a built-in sound card, effects controls, and a real mixer with microphone and analog inputs. Best of all, it's all wired to the computer simply using one USB cable.

Here we will look at a couple of the latest offerings in the all-in-one controller market, the powerhouse Numark NS6 and the budget-friendly Gemini CNTRL 7.

NUMARK NS6

The NS6 is the latest from Numark and is the little brother of the tank-like NS7. The NS6 may have a lower model number and be smaller in size than its big brother but don't let that fool you. This is one serious controller. In fact, it is superior in many ways.

The NS6 is built much like the NS7 in that its chassis is metal. The all-metal construction differentiates the NS6 from many other plastic-sheathed controllers. Included software for the NS6 is the awesome Serato Itch, although most MIDI-mappable DJ programs can be used.

First up is the mixer section. It is compact but not too small. There is plenty of room to use the functions from each channel without bumping another channel. It has four faders, one for each channel. It is laid out a little differently than most mixers in that channels one and two are in the center of mixer and channels three and four are located on the outside faders. All channels can either be used to control your DJ program or as analog faders for the line-in. Also on channels three and four is control for microphones. Each fader is loose enough to move easily but stiff enough to hold its place when bumped lightly. Each channel also has the usual bass, mid, treble and gain controls. All knobs are made of a rubber and are very easy to use.

The jog wheels are what really differentiates the NS6 from the NS7. With the NS7, the platters were direct drive turnable style wheels, while with the NS6 you get touch-sensitive platters. This is a real weight saver, which most mobile DJs will appreciate. The jog wheels function almost flawlessly, with near zero latency. They can be used to pitch bend or scratch or a combination of both depending on if the scratch button is pushed. Each deck on the NS6 also features key lock, pitch control faders, hot cue and manual and instant cueing.

All buttons on the NS6 are made of hard plastic and may feel different if you are coming from a controller that uses the softer rubber or metal buttons. After just a few uses, I came to prefer the feel of the buttons on the NS6.

Another great feature of the NS6 is library navigation. If your tracks are organized properly, you can navigate the entire library without touching the keyboard. The scroll knob scrolls through the tracks or crates and pressing it switches between the crates in Itch and your tracks. There is also a load button for the left player and the right player.

When using Itch, the effects section gives you twelve different effects. One of these can be applied to each channel and also to the main output. So in reality two effects can be used at the same time.

The NS6 is truly one of the best controllers on the market. This controller has something for everyone. It doesn't matter if you are a club DJ or wedding jock the NS6 will be able to handle all of your needs

www.numark.com / www.numarkns6.com

GEMINI CNTRL7

Up next, the latest offering from Gemini in the MIDI controller arena is the CNTRL 7. The CNTRL 7 is a fully MIDI-mappable USB controller that can be used with most popular DJ software. Included with the CNTRL 7 is Virtual DJ LE. The CNTRL 7 is both Mac and PC compatible.

The mixer section of the CNTRL 7 features two channels and one crossfader. Each channel features a volume fader, channel gain, three-band EQ with cut to 0db and output db LEDs. There are also master and booth output volume controls. All the knobs are made of hard rubber and have a nice drag when turning that is neither too soft nor too hard, and they stay put when bumped. The channel faders are very loose and have a plastic feel to them. They move

very easy and I had some problems with them staying put when accidentally bumped. The crossfader is almost identical to the volume faders and is not replaceable.

Above the volume faders is the track/folder search knob and load buttons. These come in very handy and once again with a properly organized library you may not even need to touch the keyboard or mouse.

Each player features touch sensitive jog wheels that let you search, cue or scratch. The jog wheels aren't really made for scratching although smaller scratches are possible. There does seem to be a bit of latency when touching the jog wheels but this will not be a problem for most mobile DJs who just use them for cueing. When moving the jog wheels forward or backward while touching the outside they can be used for pitch bending. Each player also features pitch faders, sync buttons and pitch plus/minus buttons for beat mixing.

Each side also features three hot cue buttons, a loop section, a sampler section and effects section. Loop lengths can be adjusted on the fly using 1/2 and 2x buttons located above the hot cue buttons. The effects section controls the parameters and selection of effects offered in Virtual DJ. These effects include flanger, brake, beat grid and backspin. The sampler section is controlled via the sampler select and volume knobs.

The CNTRL 7 features a two-channel, 16-bit, 44.1 kHz sound card. Each channel can be run from the internal program or input



Gemini CNTRL 7

from the switchable analog line or phono inputs. Output is via the master XLR or RCA outputs. There are also booth and rec outputs via RCA connections. 1/4-inch and 1/8-inch headphone outs with volume control are provided. The mic inputs feature XLR and 1/4-inch inputs with volume control.

The Gemini CNTRL 7 is a solid, compact controller for DJs on a budget or for someone looking for a great backup controller. The CNTRL 7 may not be as refined as other controllers but is definitely worth its weight, considering the price. **MB**

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The Power of Choice

"REQUEST YOUR SONG" SYSTEM DIGITIZES AND MOBILIZES SONG SELECTION

BY RYAN BURGER •

Are you a KJ who spends a lot of money just to maintain one of your primary tools—your song books—to properly serve your audiences? We feel your pain.

This past summer, at BC Productions, the house DJ production company of *Mobile Beat*, we expanded our karaoke offerings with two full MP3+G libraries (over 15,000 tracks each) from Sound Choice and Chartbuster.

Our song books instantly ballooned to more than 200 pages each for both artist and title-sorted versions. Getting four copies of each printed and nicely bound ran us about \$150. Yikes.

After doing this, Daniel David of RequestYourSong.Com contacted me about previewing a great new web service he was working on. The first thing I thought when I saw it was that it was like

of other functions). This product is made for at-event requests and makes it easy for the karaoke singer to look through the KJ's library (or for guests to check out a DJ's music library), make their requests, work within the rotation and request any key changes.



Daniel says, "I was spending a fortune on songbooks...printing costs, binders, sheet protectors, etc...and then taking an hour to put a songbook together... only to see them destroyed after a couple of months. I came up with this concept over two years ago, and I simply waited for technology to catch up and become affordable for everyone. I began thinking of a way to take my songbooks digital using the latest technology, while also using the customers' web-enabled smart phones. I then teamed up with my web developer and friend Brent

Peacher of Peach Technology, and thus Request Your Song was born."

"If you look at the younger generation,"

Daniel continues, "you cannot pry them away from their phones. What better way to promote your business and get their attention all at the same time. Customers love the concept! They would much rather look up my songs on their phones, rather than look through a bunch

of songbooks at someone else's venue."

He showed me around the software the first time and I came back with some ideas, then I showed it to singers at one of our local

karaoke venues and I came back with more ideas. David took these ideas along with his own karaoke knowledge to Brent and they were implemented several days later. These are responsive members of the DJ industry.

Request Your Song could definitely give a KJ a competitive advantage. In this age of easily copied karaoke libraries and any singer thinking they can take the job as a KJ, investing in a business feature is important. Packages and pricing are still being finalized as this goes to press, but check it out at RequestYourSong.Com. **MB**

From Singers at Request Your Song Events

"I think Request Your Song has made a significant improvement in the overall karaoke experience. It's so easy to get my request in, even if I need a key change. And the feature that stores my personal favorites means I don't have to carry a list anymore. I also love the ability to request new songs right on the page. My Husband and I think it's great!"

~ Liz Hill

"I love using Request Your Song every time I go to my local karaoke bar. It is so easy to use and it allows me to see all the many song choices I can choose from without having to keep going up to the KJ every time. This is the perfect system for people who attend karaoke on a regular basis or for first-timers. I highly recommend it and always look forward to using it whenever I go out. Great system!"

~ Shelley Estes



DJ Intelligence or DJ Event Planner, but I was totally wrong. Those services help you prepare for gigs by letting clients check out your music and make requests in advance (along with a lot

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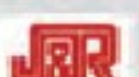
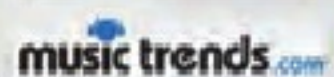
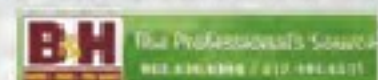
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The Standards

SONGS THAT STAND THE TEST OF TIME

BY JAY MAXWELL •

For nearly 20 years, I have been blessed to teach as a full time college professor and at the same time run a mobile DJ company. Though I enjoyed teaching mathematics for 13 years, my real passion has been the joy of teaching in the School of Business. A recurring theme that I stress in economics is the concept of “creating wealth.”

This isn’t advocating getting rich. Instead it’s the idea of increasing our standard of living. The notion of “creative destruction,” a term first coined by a Harvard economist named Joseph Schumpeter, is also covered. This is when innovation makes certain items obsolete because we have created better goods.

Classic examples are the computer which makes typing this article so much easier than the old fashion typewriter. It’s interesting now when I ask my class to raise their hands if they have ever had to type a paper using a typewriter. As you can guess, very few raise their hands these days in response to that question. Other examples of creative destruction readily come to mind as well; in the world of music, the most apparent device might be that vinyl was replaced by CDs which have in effect been replaced by iPods and iPads for most people. Film has been replaced by digital cards. The list is endless. All of these creations, made possible by entrepreneurship and innovation, increase our standard of living. That is, we are better off because this wealth has been created.

SAVORING THE STANDARDS

But when I take off my economics professor hat, I must confess that I feel that there are certain things which cannot be improved upon. Take, for example, my mother’s cooking. Raised in the South, I have a natural love for cornbread and fried okra. My mom’s is the best. Period. We had many a church social growing up and

it was always potluck. Several times during my youth I took the opportunity to try other ladies’ culinary delights, but no one could come close to my mom’s skill in the kitchen. In my view, she set the standard. My wife of twenty years is also an excellent cook. However, for the first several years of our marriage she tried her best to equal my mom’s hand at making fried okra knowing it was my favorite dish, but to no avail. She finally asked my mom her secret. It turns out that the secret to making really excellent fried okra, not to mention great cornbread, is using the right skillet: It must be a cast iron skillet. It took a while, but soon my wife could make fried okra that (almost) equaled my mom’s.

Everyone has an opinion about “today’s” music. Some might say that they just don’t make good records anymore. Others might say that today’s music is some of the finest ever made. The truth is found somewhere between those two extremes. One of my favorite pastimes is to listen to Top 40 countdowns from the 1960s, 70s or 80s on satellite radio. Often I’ll hear a song and can hardly believe it ever got any airtime, let alone made the top of the charts. Songs like these probably get played only during countdowns and not in rotation, even on oldies stations, because no one can stand them anymore.

There are some songs though, that have stood the test of time. These songs were penned during a time well before the music of my generation—the 1940s and 1950s—when the “standards” of “The American Songbook” were first recorded. Like my mom’s fried okra, these were the best. Period.

The American Songbook music of Frank Sinatra, Ella Fitzgerald, Billie Holiday, and Dean Martin has entertained generations of fans since the first airing of “Come Fly With Me,” “Too Marvelous for Words,” “Come

R a i n or Come Shine,” and “Ain’t that a Kick in the Head.” These songs, and many more by these artists and others in this issue’s list, are some of the finest in the world. Just like my mom set the standard for me with her fried okra and cornbread, these artists set the world standard for great tunes. Hardly a wedding goes by that I don’t play “L-O-V-E” by Nat King Cole during the social hour or Sinatra’s “New York, New York” during the reception.

Just like Southern cooking, great music and the artists who are able to bring it to life are true treasures.

NEW SINGERS OPEN THE SONGBOOK

There are many fantastic current singers who have risen to the challenge and with their skills, have brought new life to the old standards. Noteworthy artists like Michael Buble, Norah Jones, and Harry Connick Jr. have carried on the fine tradition of inspiring us with their renditions of “Come Fly With Me” and many more. Even classic rockers like Rod Stewart (with a whole series of CDs covering standards) and Carly Simon have lent their voices to these tunes to ensure a new generation of listeners is exposed to the best songs ever written.

For the regular readers of this feature article, you know that the typical music list is actually a Top 40 list with the songs listed in order of popularity based on our research at events that we perform. This issue’s list is simply a pair of alphabetical listings: 50 of the best traditional standards sung by the earlier artists and a similar listing by some of today’s modern artists. Many songs and artists from the new list are new discoveries for me and I can hardly wait to play them at my wedding receptions. Almost any song on the list is perfect to be played either during the social hour or during dinner. Of course, I also recommend having the appropriate selections on standby for that moment when someone requests that you “Play Something That We Can Dance To!” **MB**



Mobile Beat’s resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell’s Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients’ requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.



TUNES THAT NEVER LOSE THEIR TASTE

SONG	CLASSIC ARTIST
AIN'T THAT A KICK IN THE HEAD	DEAN MARTIN
ALL THE WAY	FRANK SINATRA
AS TIME GOES BY	DOOLEY WILSON
BECAUSE OF YOU	TONY BENNETT
BEST IS YET TO COME	FRANK SINATRA
BEYOND THE SEA	BOBBY DARIN
CHEEK TO CHEEK	FRED ASTAIRE
COME FLY WITH ME	FRANK SINATRA
COME RAIN OR COME SHINE	BILLIE HOLIDAY
EVERYBODY LOVES SOMEBODY	DEAN MARTIN
EXACTLY LIKE YOU	BING CROSBY
FEVER	PEGGY LEE
FLY ME TO THE MOON	FRANK SINATRA
FOR SENTIMENTAL REASONS	NAT KING COLE
HOORAY FOR LOVE	ELLA FITZGERALD
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME	BILLIE HOLIDAY
I CAN'T GIVE YOU ANYTHING BUT LOVE	SARAH VAUGHAN
I GET A KICK OUT OF YOU	FRANK SINATRA
I LEFT MY HEART IN SANFRANCISCO	TONY BENNETT
ISN'T IT ROMANTIC	ELLA FITZGERALD
IT HAD TO BE YOU	FRANK SINATRA
I'VE GOT MY LOVE TO KEEP ME WARM	ELLA FITZGERALD
I'VE GOT THE WORLD ON A STRING	FRANK SINATRA
I'VE GOT YOU UNDER MY SKIN	FRANK SINATRA
KISS TO BUILD A DREAM ON	LOUIS ARMSTRONG
LET THERE BE LOVE	NAT KING COLE
L-O-V-E	NAT KING COLE
LOVE IS THE TENDER TRAP	SAMMY DAVIS JR.
LUCK BE A LADY	FRANK SINATRA
MACK THE KNIFE	BOBBY DARIN
MISTY	JOHNNY MATHIS
MY WAY	FRANK SINATRA
NEW YORK NEW YORK	FRANK SINATRA
NIGHT AND DAY	FRANK SINATRA
OUR LOVE IS HERE TO STAY	BILLIE HOLIDAY
SOMEONE TO WATCH OVER ME	ELLA FITZGERALD
STRANGERS IN THE NIGHT	FRANK SINATRA
SUMMER WIND	FRANK SINATRA
THAT'S ALL	MEL TORME
THAT'S AMORE	DEAN MARTIN
THEY CAN'T TAKE THAT AWAY FROM ME	BILLIE HOLIDAY
TOO MARVELOUS FOR WORDS	ELLA FITZGERALD
UNFORGETTABLE	NAT KING COLE
VERY THOUGHT OF YOU	BILLIE HOLIDAY
WAY YOU LOOK TONIGHT	FRANK SINATRA
WHAT A DIFFERENCE A DAY MAKES	DINAH WASHINGTON
WHEN YOU'RE SMILING	LOUIS ARMSTRONG
YOU MAKE ME FEEL SO YOUNG	FRANK SINATRA
YOUNG AT HEART	FRANK SINATRA
YOU'RE NOBODY TIL SOMEBODY	DEAN MARTIN

TITLE	NEW ARTIST
AIN'T MISBEHAVIN'	JESSICA MOLASKEY
ALL OF ME	DEBORAH COX
AS LONG AS I LIVE	DIANA KRALL
BEST IS YET TO COME	MICHAEL BUBLE
CALL ME IRRESPONSIBLE	MICHAEL BUBLE
COME AWAY WITH ME	NORAH JONES
COME DANCE WITH ME	DIANA KRALL
COME FLY WITH ME	MICHAEL BUBLE
CRAZY LOVE	MICHAEL BUBLE
DON'T KNOW WHY	NORAH JONES
DON'T GET AROUND MUCH ANYMORE	HARRY CONNICK JR.
EVERYTHING	MICHAEL BUBLE
EXACTLY LIKE YOU	DIANA KRALL
FEELING GOOD	MICHAEL BUBLE
FEVER	MICHAEL BUBLE
HAVEN'T MET YOU YET	MICHAEL BUBLE
HOME	MICHAEL BUBLE
I COULD WRITE A BOOK	HARRY CONNICK JR.
I ONLY HAVE EYES FOR YOU	JAMIE CULLULM
I'LL BE SEEING YOU	ROD STEWART
IT HAD TO BE YOU	HARRY CONNICK JR.
I'VE GOT A CRUSH ON YOU	STEVE TYRELL
LET'S FALL IN LOVE	DIANA KRALL
LOOK OF LOVE	DIANA KRALL
LOVE IS HERE TO STAY	HARRY CONNICK JR.
LOVE THAT WILL LAST	RENEE OLSTEAD
MOONLIGHT SERENADE	CARLY SIMON
NEARNESS OF YOU	NORAH JONES
ON THE SUNNY SIDE OF THE STREET	STEVE TYRELL
OUR LOVE IS HERE TO STAY	ROD STEWART
POPSICLE TOES	DIANA KRALL
RECIPE FOR LOVE	HARRY CONNICK JR.
SATIN DOLL	JOHN PIZZARELLI
SAVE THE LAST DANCE	MICHAEL BUBLE
SOMEONE TO WATCH OVER ME	RENEE OLSTEAD
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YOU AND I	MICHAEL BUBLE
YOU'RE NOBODY TIL SOMEBODY LOVE YOU	JESSICA MOLASKEY

Turn Your Weakness into Strength

DON'T IGNORE YOUR SHORTCOMINGS: FACE THEM AND CHANGE THEM INTO ASSETS

BY PAUL KIDA, THE DJ COACH •

What? Weak is weak isn't it? How could you possibly take a weakness and make it something strong and beneficial?

Take a trip back in time to when you were first starting out in your disc jockey career. You were excited and enthusiastic to get out there and make your mark in the DJ industry. You were so confident that you could rock the world! However, do you also remember certain aspects of the job that you felt uncomfortable doing? Maybe some things that sent a shudder down your spine? You had to make a decision: Take the bull by the horns, so to speak, or merely do what felt comfortable and let the uncomfortable details just slide on by, hoping that the rest of your performance would make up for what you were lacking? Let me relate some personal experiences of my own that will help you to understand just what I mean.

When I first started out in the business, there were certain aspects of the job that I absolutely loved. Mixing the right songs and creating special moments for the bride and groom were right up my alley, and I enjoyed every minute of that.



However, there were some facets of the job that were a little less enjoyable. Making announcements in front of one or two hundred people wasn't a top priority on my list. Since I did have

a public speaking background from a young age, I did learn to get over that pretty quickly. One thing that was more of an obstacle was dancing. Yes, I loved music, but I was never into dancing. I loved to play the music that kept people on the dance floor, but that was it. By nature, I am generally more reserved, so I felt safe behind the DJ booth spinning tunes for others to enjoy. I was great at what I did, but I was like a lot of other DJs out there, mainly playing the music and making announcements. I was letting my weakness hold me back from being a better DJ.

The good thing was that I realized I wasn't living up to my potential. Although we didn't have resources like conventions and associations that are available today to help improve skills, I was able to connect with a DJ friend of mine who was extremely outgoing and who was willing to help me work on the weaknesses in my performance. Before I knew it, I was out there on the dance floor teaching line dances when needed, and becoming generally more involved with the guests.

Yes, I was able to see my weak points and then turn them into strengths. I worked hard on my public speaking so that it improved, and my announcements became more meaningful and exciting. I was

able to interact better with the audience in ways I had never imagined, incorporating dancing and games



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcattsdj.com), and is a regular speaker at Mobile Beat DJ Shows.

into my events. All in all, it made me a better DJ.

We all have a tendency to back away from things or situations that we are uncomfortable with. Or we feel that it won't matter if we have weak points, so we just leave them alone. FIGHT this tendency and start focusing on your weak points, instead of ignoring them or even pretending that they don't exist. Now is the perfect time to start. Take a few minutes and honestly review your weak points. We all have them; it doesn't matter who we are or how long we have been in the business. The sooner we can identify them and begin to work on improving in these areas, the sooner we become stronger and more confident in our abilities.

Are you the best master of ceremonies that you can be? Take the time to work on your presentation. When I was starting out, there were no MC workshops. I had to find a class that would help me to improve my speaking abilities. Years later, I felt that I needed to refresh my MC abilities, so I enrolled in Mark Ferrell's Master of Ceremonies Workshop. Even after more than 25 years in the business, this workshop took me to new levels of performance. It has been a true benefit that I highly recommend to every DJ, regardless of how long you have been a disc jockey.

Perhaps creating new, exciting and unique grand entrances is something that is hard for you to do. Talk to other DJs who may be more experienced in this area and pick their brains. If you are able, attend Peter Merry's workshop that specifically deals with creating inspiring grand entrances tailored to your clients' personal taste.

As you pinpoint each of your weaknesses, take the neces-

Start focusing on your weak points, instead of ignoring them or even pretending that they don't exist . . . We all have them; it doesn't matter who we are or how long we have been in the business.

sary steps to transform them into strong points. There really is no excuse not to take advantage of all the help now available in the form of books, seminars, DVD programs, workshops and conventions like the Mobile Beat Show in Las Vegas each year. Some additional special aids that I have found personally beneficial are Jim Cerone's Being the Host, Scott Faver's Before, During and After and Larry William's Minding Your Business. Feel free to contact me anytime for more ideas.

If you are not sure what your weaknesses are, invite a fellow DJ to an event, then have an honest discussion about it afterwards. Take constructive criticism to heart. Offer to do the same for your DJ friend. Believe me, it does work. I've done this with several of my friends.

As you continue to progress and work on your weak points, you will see and feel a renewed strength growing every day. You can turn your weaknesses into strengths, thus becoming a complete, well-rounded mobile entertainer.

Please send any comments on this article or suggestions for future articles or questions to djcoach@mobilebeat.com. **MB**

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Paying the Entertainer

FINDING A PLACE ON THE HUGE SPECTRUM OF ENTERTAINMENT COMPENSATION

BY MIKE FICHER •

According to a study by the Associated Press, the average annual salary for a major league baseball player in 2011 was \$3.3 million, up more than 570% since 1990.

The average annual salary for an NFL player? \$1.9 million (\$770,000 median, NFLPA). NBA? \$5.15 million (nba.com—wonder why the labor discord?). NHL? \$2.4 million (Forbes). MLS soccer? \$154,000 (MLS Players Union). While the Screen Actors Guild (SAG) reports that the average annual earnings of its members is \$52,000, more than 2/3 of the actor's union membership earns less than \$1,000 per year. In addition, A-list actors such as Sandra Bullock, Will Smith, and George Clooney command compensation in the \$10 million-plus range, also significantly skewing the data.

SING FOR YOUR SUPPER

In a profession with keen competition, few full-time positions and intermittent unemployment, according to the Bureau of Labor Statistics, the median hourly wages of wage-and-salary musicians and singers was \$21.24 in May 2008 (latest available statistics). The middle 50 percent earned between \$11.49 and \$36.36. Naturally, similar to movie stars, singers and musicians at the top of their profession such as Lady Gaga, Katy Perry, Taylor Swift and Rihanna earn in the millions.

While statistics are sketchy on the number of songs that are never downloaded once or only a few times, "the average iTunes library has 5,409 songs of which 4,195 have never been played," Music WithMe community manager Michelle Jones shared with *Digital Music News*. "Put another way: we listen to about 19% of the music we own."

For actors, the equation is simple: Did the movie generate sufficient revenue at the box office and via rentals to support the investment and return a profit? A few *Ishtars* and *Battlefield Earths* and even the most noted stars' financial command drops.

BLOWIN' IN THE WIND

My, how times have changed! I remember talking with former San Francisco Giants and Los Angeles Dodgers catcher Tom Haller years ago, and he vividly recalled being at the desk at his employing bank the day after the season closed. Hall of Fame catcher and noted linguist Yogi Berra worked at Sears Roebuck in the off-season.

Now, for most professional athletes in team sports, off-seasons are spent staying in shape, out of trouble and away from Kim Kardashian.

THE \$64,000 QUESTION

Why are the salaries of the highest level professional athletes and marquee entertainers so much higher than those of the average laborer, IT professional or trade craftsman?



A business analyst by day, Mike Ficher is an actor, voice artist, emcee, sportscaster, public address announcer and mobile entertainer. The host of the weekly syndicated radio program, *The Ultimate Oldies Show*, he synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the profession. More info at mikeficher.com.

Surprisingly, the reason is fairly straightforward.

Millions will pay to see Albert Pujols pound a baseball, or Peyton Manning dissect defenses, or LeBron James pour in three-pointers and slam down jams with equal ease, or Roger Federer return a devastating forehand for a winner. Sponsors will pay millions to reach those captive audiences at the event, on the radio, via the internet or on the television to promote products and services.

Through a variety of means, promoters, leagues and owners are consistently exploring and drawing on new revenue sources or ways to extract hard-earned money from emotionally attached fans. In addition, the attraction and limit on the number of available professional franchises has facilitated a stunning rise in their value, which can be leveraged for borrowing.

BROUGHT TO YOU BY

Unfortunately, no one is willing to pay to watch accountants prepare income statements, balance sheets or Internal Revenue Service forms (coming this week to your local cable network: balancing your checkbook in five easy steps. Exclusively on The Accounting Channel! Tune in!) or other professionals ply their trade.

But, accountants, bankers and construction workers are willing to pay to watch singers sing, actors act, dancers dance, athletes play, improvisers improvise—and mobile entertainers entertain. When someone is willing to pay to watch your work, that connection adds value beyond the mere scope of the work.

LOOSE AS A GOOSE

What does all this mean to the mobile entertainment profession?

No evidence or studies exist in the mobile entertainment industry on earnings, but, with an estimated 70% or more of the industry professionals engaged on a part-time basis (similar to singers), the likelihood that earnings in the profession reflect the distribution in the movie industry is probable.

The difference? Mobile entertainers, generally, do not generate revenue. If wedding reception guests were willing to pay to see mobile jocks perform, like they do to see Johnny Depp or Brad Pitt act or Tom Brady or Phillip Rivers toss a football, that would add value and gain leverage for their services, particularly given that only one of you or me exists (I can hear the sigh of relief!)

With low barriers to entry and technology continually leveling the playing field, mobile entertainment faces a supply and demand issue, too. (Along with the veritable 500-pound gorilla in the scene—perception.)

The challenge? How to rise to be a Tom Hanks or a Reese Witherspoon or an Alexander Ovechkin or an Adam Scott, to gain the "it" factor, to be so in demand that you can command top dollar for your services. Is that possible in mobile entertainment? A very good question. **ME**

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